THE ILLUSTRATED LONDON NEWS,
MAY 14, 1955.—No. 3551—Vol. 136

Fit "TripleX"- and be safe

THIRTY-FIVE CENTS

THE ILLUSTRATED LONDON NEWS.

McVITIE & PRICE

Makers of Finest Quality Biscuits

EDINBURGH · LONDON · MANCHESTER

PARIPAN
ENAMEL

"The more you wash it, the better it looks."

BRITISH OWNED AND BRITISH MADE

PARIPAN LIMITED. LONDON.

Aristocrat of Liqueurs

Drambuie

The Drambuie Liqueur Co., Ltd., York Place, Edinburgh.

=ABDULLA = | MAKE THE BEST | VIRGINIA CIGARETTES * *

By appointment Cyder makers to THE LATE KING GEORGE VI · THE LATE QUEEN MARY
WILLIAM GAYMER & SON LTD · ATTLEBOROUGH & LONDON

GAYMER'S
CYDER

FOR THOSE WITH A TASTE FOR QUALITY

Make friends with Martell
COGNAC

THREE STAR — CORDON BLEU

TANZARO
finest fruit squash
JEWSBURY & BROWN LTD. MANCHESTER 12

BY APPOINTMENT TOILET SOAP MAKERS TO THE LATE KING GEORGE VI

Bronnley
FINE SOAPS

MOTOR UNION INSURANCE CO. LTD.
All classes of insurance transacted
10, ST. JAMES'S STREET, LONDON, S.W.1

Published Weekly. Entered at the New York Post Office as Second-Class Matter

New York: THE INTERNATIONAL NEWS COMPANY, 131, Varick Street

Taken on 'Kodachrome' film

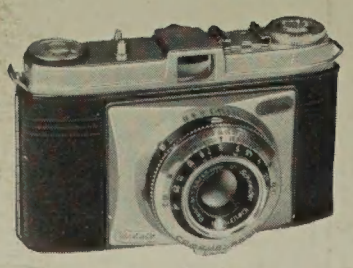
Snap in glorious colour!

Taken on 'Kodachrome' film

'Kodachrome' film is made for 35 mm. and 'Bantam' cameras to give brilliant transparencies, and for 16 mm. and 8 mm. movies. The price of the film includes processing by Kodak.

Use 'Kodachrome' film in your 35 mm. camera

NO NEED just to wish you could take pictures in colour if yours is a 35 mm. or 'Bantam' camera. Simply load with 'Kodachrome' film. Then go right ahead and shoot. 'Kodachrome' is the world's most widely used colour film. It captures every tint, every subtle shade just as you see it in real life. Imagine your holiday pictures, your garden in its spring-time glory, the happy snaps of children and friends — all in sparkling colour. It's the most exciting, most rewarding of all kinds of picture taking. Start enjoying it now. See your Kodak dealer.



CAMERA FOR THE JOB

The new Kodak 'Retinette' camera is a precision built 35 mm. camera ideal for black and white as well as colour pictures. F3.5 lens with accurate colour correction and 10 speed shutter. Synchronised for flash. **£20.14.9d.** inc. tax.

Sir Edmund Hillary, leader of last year's New Zealand Alpine Club Himalayan Expedition and climber of Everest, writes:

"The 'Kodachrome', as usual, has turned out beautifully and has proved itself once again the outstanding colour film for Himalayan work."

It's Kodak for colour

KODAK LTD · KODAK HOUSE · KINGSWAY · LONDON · W.C.2. *'Kodak' and 'Kodachrome' are Registered Trade Marks*

TIME IS THE ART OF THE SWISS

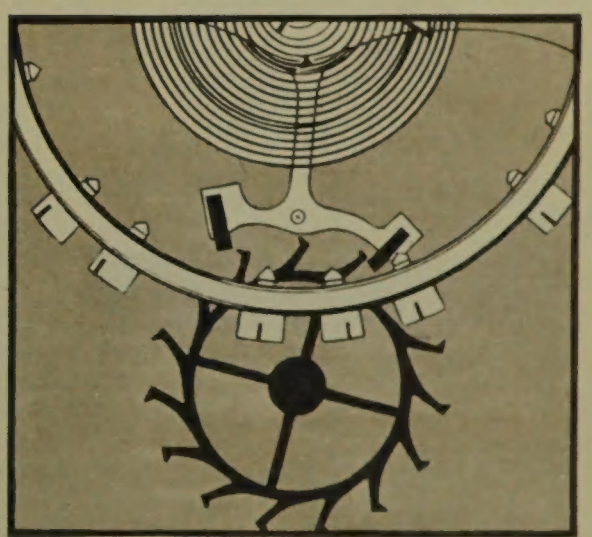
"What is a jewelled-lever watch?"

YOU'RE CHOOSING A WATCH. You want, above all, one that will keep good time for years. About this (your jeweller will explain) two words tell you volumes. Those words are 'jewelled-lever'.

A good watch needs tiny jewels at certain vital points. For jewels resist friction better than the hardest metal. But '*how many* jewels?' is less important than 'jewels *where?*' And the two most vital points of all are on the lever.

All good Swiss jewelled-lever watches have these two essential jewels, cut and polished by the world's most famous watch craftsmen.

Ask your jeweller to explain more fully. Remember, he's a trained expert with an honest pride in his knowledge. He'll help you in a hundred ways, and you can trust his help.



THE HEART OF A GOOD WATCH

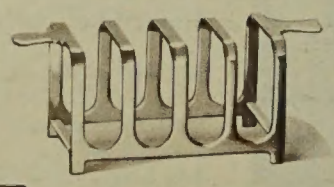
These two jewels on the lever-arm lock and release the escape-wheel teeth 432,000 times a day. Only jewels are hard enough to resist wear at this point for years on end. For lasting accuracy, jewels elsewhere are useful, two jewels here are essential.

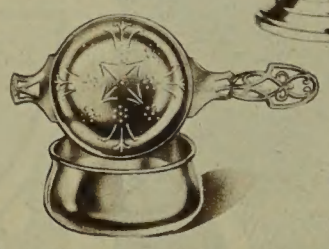
'Your jeweller's knowledge is your safeguard

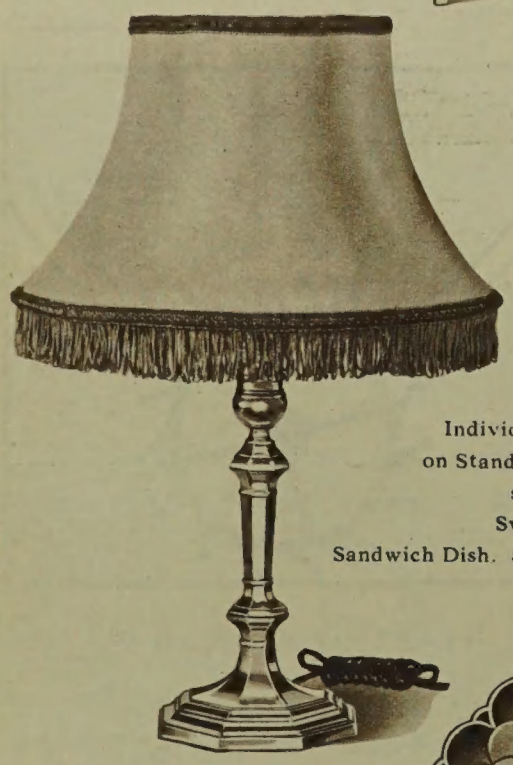
THE WATCHMAKERS OF SWITZERLAND

For the Happy Couple

There are few gifts more appreciated by a couple on the threshold of life together than one of Mappin quality. Every department in our Showrooms offers many happy solutions to the present problem and a sincere willingness to assist in the choice. Would you like our catalogue of Gifts?

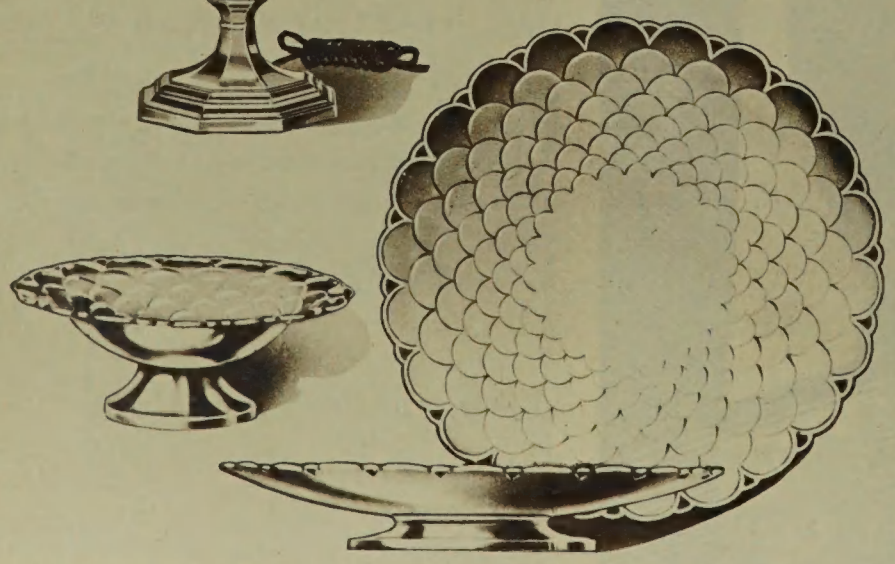






STERLING SILVER

Sugar Dredger. Height 7" £10.0.0. Individual Toast Rack £3.2.6. Tea Strainer on Stand £8.0.0. Electric Reading Lamp with silk shade. Total height 15" £21.15.0. Sweet Dish. Diam. 5" £6.7.6. Fruit or Sandwich Dish. 8" £21.0.0. 9" £26.10.0. 10" £31.10.0.



MAPPIN AND WEBB

LONDON SHOWROOMS: LIMITED
172 REGENT ST., W.1 156-162 OXFORD ST., W.1 2 QUEEN VICTORIA ST., E.C.4
SHEFFIELD: SHOWROOMS, NORFOLK ST.
PARIS BIARRITZ BUENOS AIRES RIO DE JANEIRO JOHANNESBURG BOMBAY

MINTON

The World's Most Beautiful China

Mintons Ltd., Stoke-on-Trent

Queen of Scots

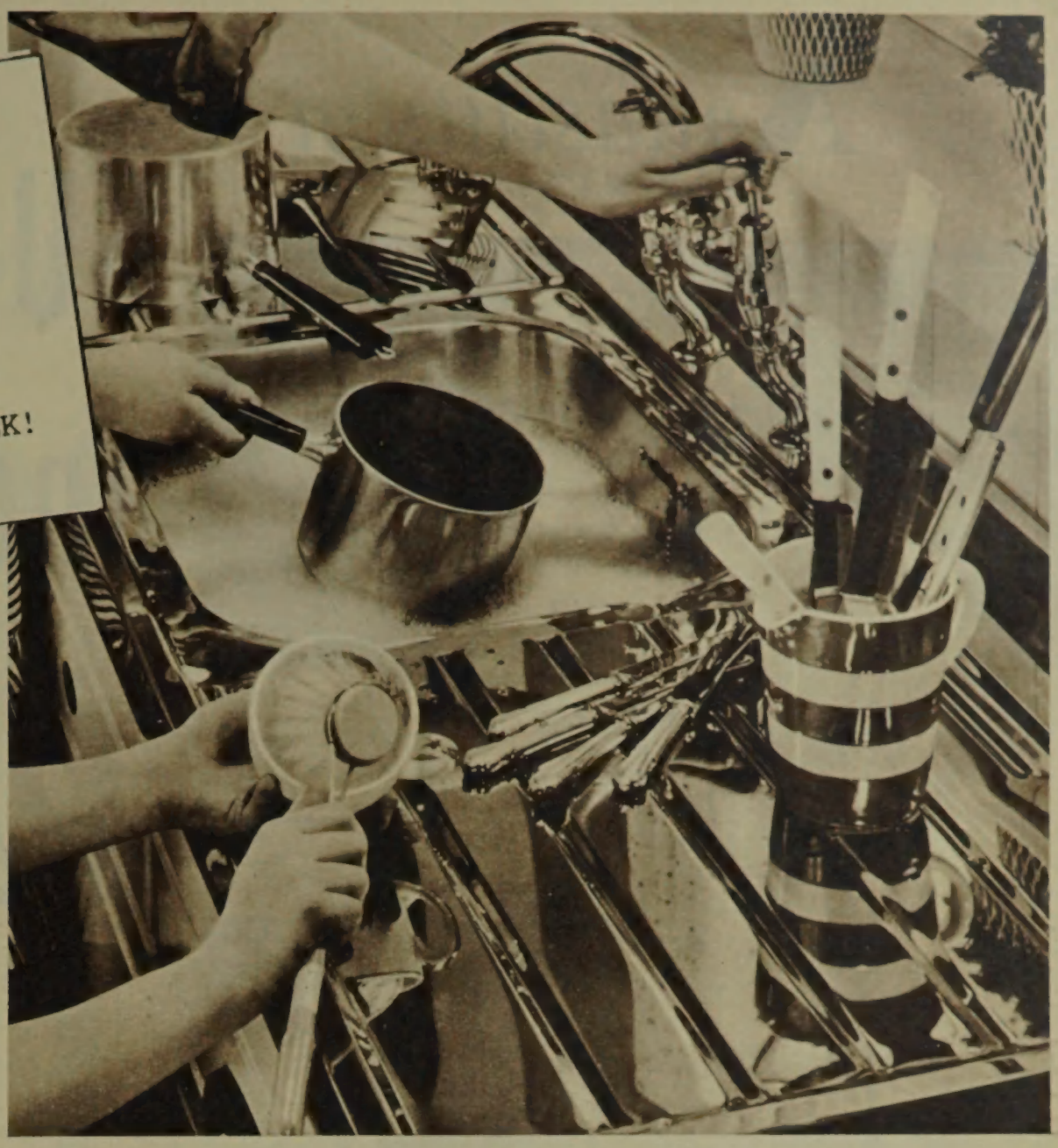
HIGHLAND QUEEN

SCOTCH WHISKY

Established 1893

MACDONALD & MUIR LTD. DISTILLERS LEITH SCOTLAND

14,388,000 TONS OF STEEL
IN 1954...
DELIVERIES OF FINISHED
STEEL INCREASED BY 18%
SINCE 1949...
OUTPUT NOW ENOUGH TO
BUILD 5 FORTH BRIDGES A WEEK!



. . . it's part of Britain's progress, to which

'ENGLISH ELECTRIC'

contributes, at home *and abroad*

New factories, increased activity, more goods in our shops, are proof of Britain's progress.

Since 1949, Britain's industrial output has risen 20%. In the same period the value of British exports has gone up by 42%.

More goods at home, more of the exports the country depends on . . . mean *better living for Britain*. In both ways ENGLISH ELECTRIC is playing a vital part.

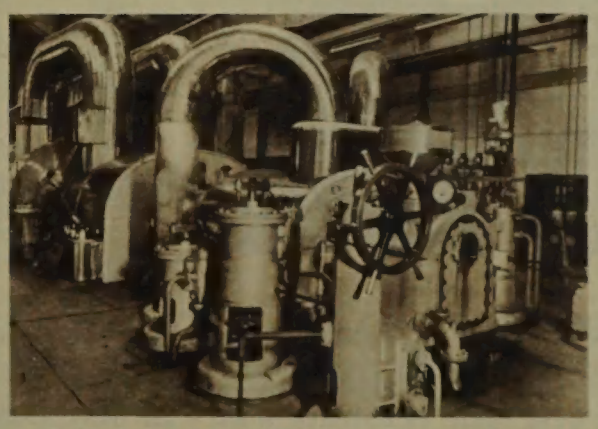
Production needs power. 50 power stations have been brought into commission by the Central Electricity Authority since April 1948; output of current has risen by 60%. In these power stations, many of the turbines and generators, and other equipment, have been provided by ENGLISH ELECTRIC.

And ENGLISH ELECTRIC makes the motors and other electrical gear by which industries put this electrical power to use for production.

Export Success

ENGLISH ELECTRIC is a vigorous exporter of heavy equipment — and engineering skill. *Approximately half its business is abroad.* All over the world, it is earning foreign currencies for Britain —and a reputation that helps all British exports.

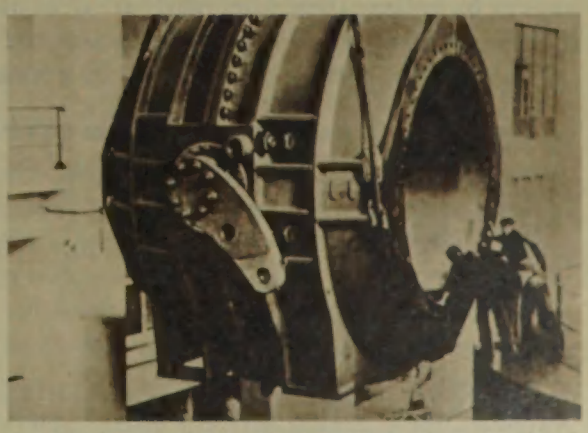
This Company, working in many countries, encounters diverse problems. In solving them it constantly adds to its store of *experience* . . . through which its great technical and production resources are brought together to make their significant contribution—at home and overseas—to Britain's progress.



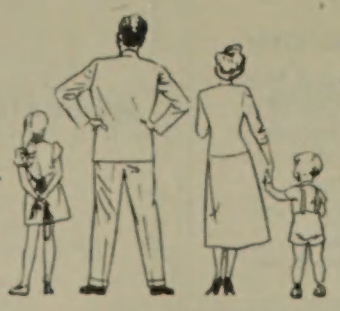
POWER FOR INDUSTRY. *This* ENGLISH ELECTRIC *60,000-h.p. steam turbo-alternator in Thornhill Power Station helps to provide power for industrial Yorkshire.*

POWER IN INDUSTRY. *Power for this 60-ton electric melting furnace at Stocksbridge is supplied through an* ENGLISH ELECTRIC *switchboard and transformer.*

EARNING DOLLARS. *One of two 125 MVA three-phase transformers, built by* ENGLISH ELECTRIC *for the city of Seattle in the United States, being loaded at Liverpool.*



DEVELOPING MARKETS OVERSEAS. *One of five* ENGLISH ELECTRIC *straight-flow valves, the world's largest, for the Castelo do Bode and Cabril Power Stations in Portugal.*

bringing you  better living

The English Electric Company Limited Queens House, Kingsway, London, W.C.2

Aquascutum
OF LONDON

The old ideas about tailoring are changing

A man always used to have his suits made to measure, because this was traditionally the way in which the best clothes were made. Nowadays, men are finding it is no longer necessary to afford the time, trouble and extra expense of made-to-measure tailoring. They find they can be as well-dressed as ever by getting their suits ready-to-wear at Aquascutum. At Aquascutum a man can now get all that makes a suit really good—quality of cloth and craftsmanship, perfect cut and fit—at a much lower price.

RADICAL DEVELOPMENT IN FITTING

Aquascutum have revolutionized the whole approach to fitting. From a long and thorough analysis of the measurements of thousands of men, they worked out the possible permutations, and finally produced a series of no less than 123 sizes. This very large number of sizes is enough to allow for almost every possible variation of man's build. At last a man can be truly fitted in a ready-to-wear suit.

Yet there remains plenty of opportunity for individual preference. Aquascutum tailoring offers a great variety of styles as well as materials, and optional features such as side- or centre-vents, outside ticket-pockets, raised trouser-seams and so on. But because Aquascutum suits are ready to wear, they can be offered at a considerably lower price than if they were made to measure, Town suits are from 20 gns., country suits from 18 gns.

THIS AQUASCUTUM COUNTRY SUIT is one of many styles, and is made of pure-wool worsted. It is two-piece and has a single centre-vent and an outside ticket-pocket. It costs 20 gns. Aquascutum country suits are made in a very comprehensive selection of Worsteds, Saxonies, Thornproofs, West of Englands, Cheviots, Cavalry Twill, and many other materials.

Write for catalogue, to Dept., I.L.1, Aquascutum, 100 Regent Street, London, W.1

AQUASCUTUM
100 Regent Street
LONDON
MANCHESTER:
St. Ann's Square
LIVERPOOL:
50 Bold Street
BRISTOL:
78 Park Street

SUN... RAIN... and PAINT.

Use a poor paint on the outside of your house and watch the weather get to work. Rain seeps into the woodwork which swells and warps. Sun dries it out; it shrinks: the joints open up and next winter's rain has easier access. Watch the final cost of repair rise from year to year and reflect that white lead paint would have saved it.

Why? Because **White Lead Paint Lasts.**

Magnet is the modern white lead paint. It has a fine lustrous gloss and is made in more than 30 colours — all intermixable for intermediate shades. That is why decorators recommend . . . wise people specify . . .

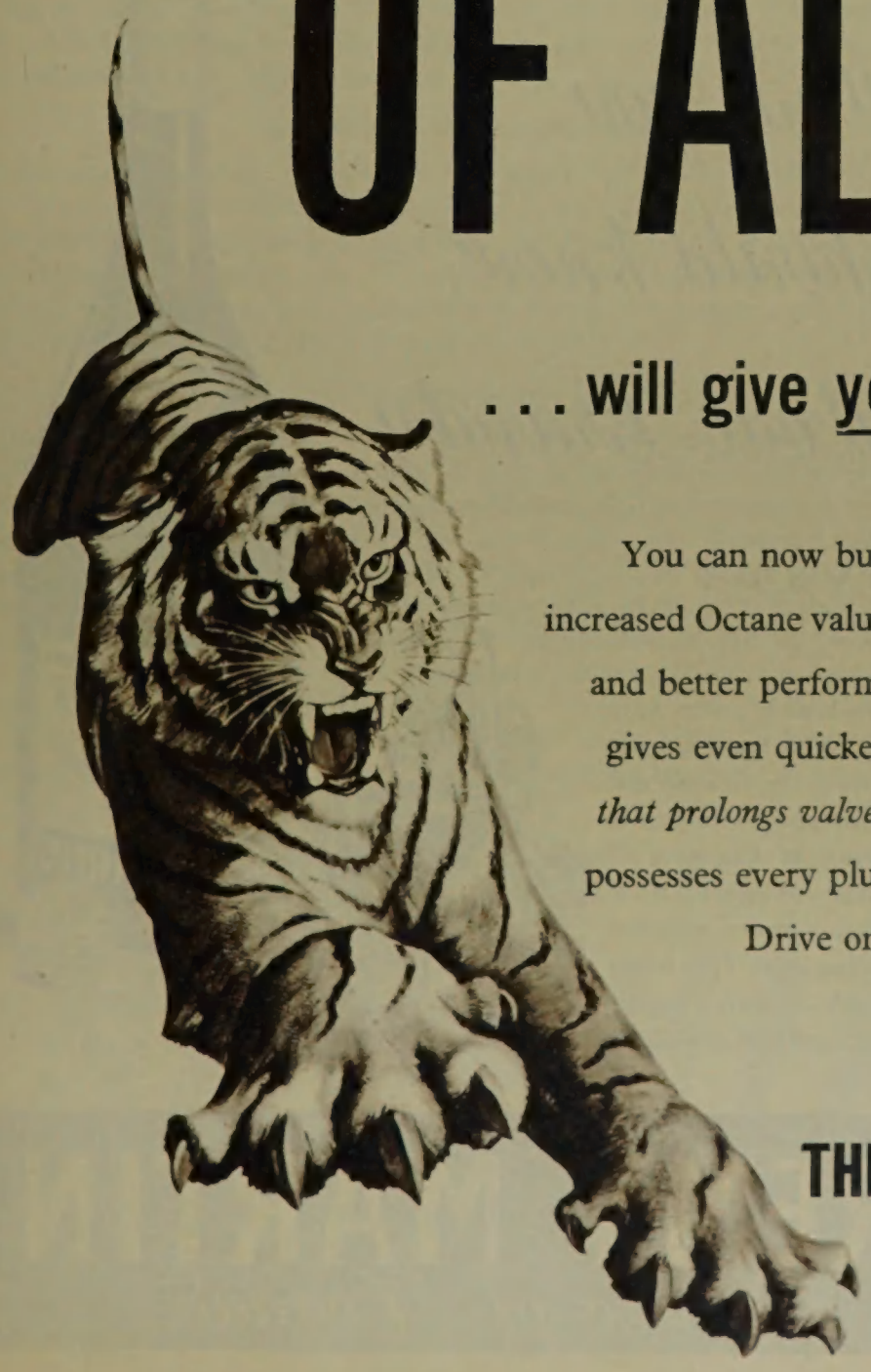
MAGNET

for the *OUTSIDE*

ASSOCIATED LEAD MANUFACTURERS LIMITED · LONDON · NEWCASTLE · CHESTER

Now ...NEW FOR 1955

HIGHEST OCTANE OF ALL TIME!

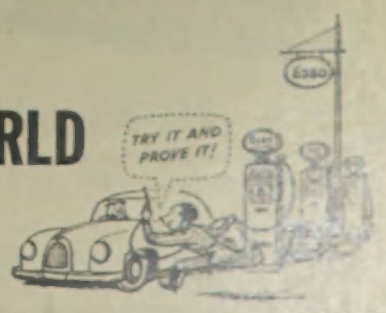


... will give your car EXTRA OCTANE PERFORMANCE!

You can now buy a new petrol — a petrol with increased Octane value to give you maximum power and better performance than ever — a petrol that gives even quicker and easier starting — *a petrol that prolongs valve life* — an all-round petrol that possesses every plus that any petrol has ever had. Drive on the new ESSO EXTRA with the highest octane of all time...

ESSO EXTRA

THE FINEST PETROL IN THE WORLD



Don't
be Vague
ask for
Haig

The Oldest Scotch Whisky Distillers in the World

"SPANISH FISHERMEN" *by Anthony Gross*

No. 10 in a series of advertisements showing the work of contemporary artists.

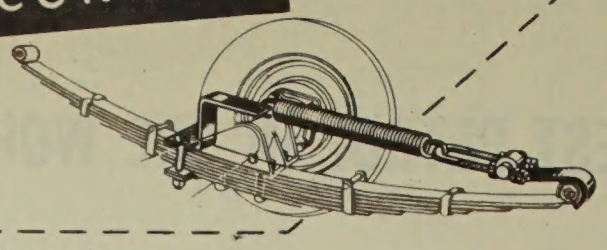
A BIG NAME IN THE CHEMICAL WORLD
Brotherton

One of the world's largest manufacturers of hydrosulphites, liquid sulphur dioxide and hexamine. Makers of an extensive range of Metachrome dyes for dyeing wool in all its forms.
Brotherton & Co. Ltd., City Chambers, Leeds, 1.
Telephone: Leeds 2-9321 · Telegrams: "Brotherton, Leeds."

Wherever you are . . .

Whatever the climate or road conditions, your car will ride better with the 'Ridemaster' variable-rate spring control (a suspension system, *not* a shock-absorber). On good, fast roads the 'Ridemaster' gives a smooth ride and steady cornering, making the car safer and less tiring. On rough tracks the 'Ridemaster' is of especial value, protecting chassis and road springs, enabling a capacity load to be carried in comfort and safety. The 'Ridemaster' can be quickly fitted without modification to most British cars. No maintenance is required.

THE RIDEMASTER
variable-rate
SPRING CONTROL



* *For FREE Brochure*
write for brochure R.2, stating type of vehicle.

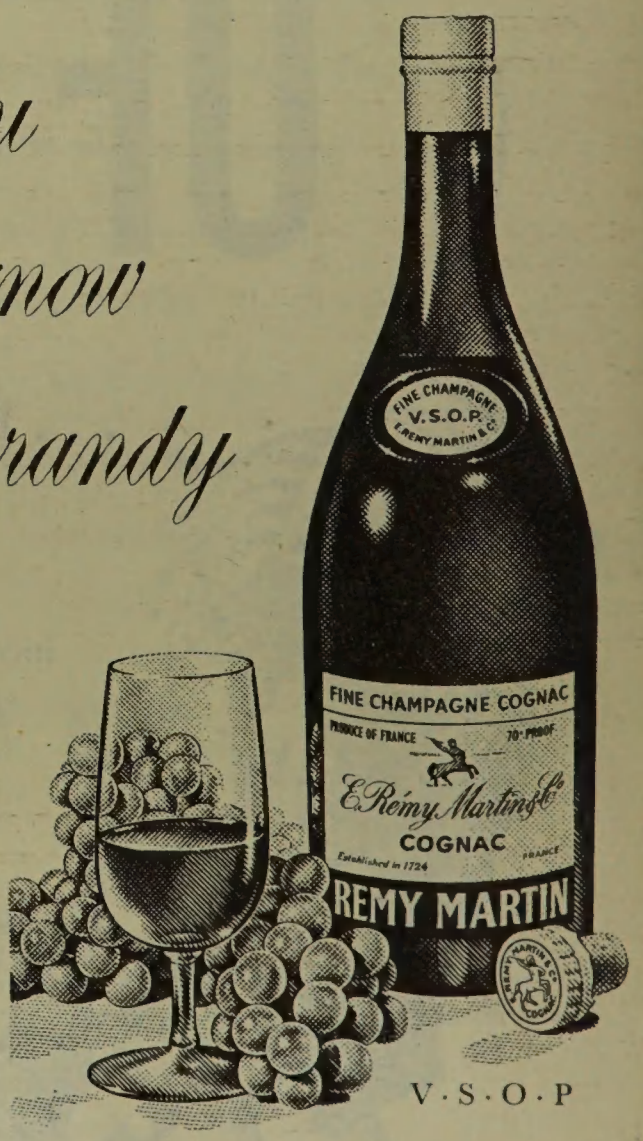
made by one of Britain's leading car spring manufacturers
TOLEDO WOODHEAD (Sheffield) LTD.. CLIFTON WORKS, SHEFFIELD 3

TSF 37

What you should know about Brandy

V·S·O·P

The best brandy comes from Cognac. The finest Cognac comes from the Grande and Petite Champagne districts in the centre of Cognac. *All* Remy Martin Cognac is made from grapes grown *exclusively* in these two areas. That is why people ask for Remy Martin and are never disappointed.



V·S·O·P

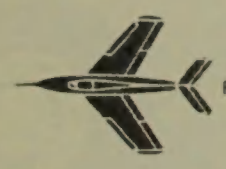
REMY MARTIN
Pride of Cognac

WORLD'S MOST SUCCESSFUL TURBO-JET

*Aircraft shown below are not to scale. XF-104 and P.1 still on secret list.

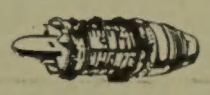
Now powering the Hawker Hunter—Britain's key fighter—Sapphire jets also power 12 other aircraft vital to Western Defence!

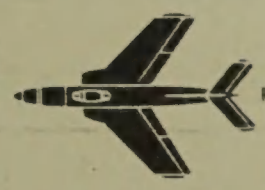
MARTIN B.57


REPUBLIC F-84F

NORTH AMERICAN F.J-3

DOUGLAS A4D-1

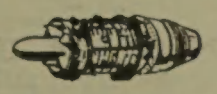

LOCKHEED XF-104

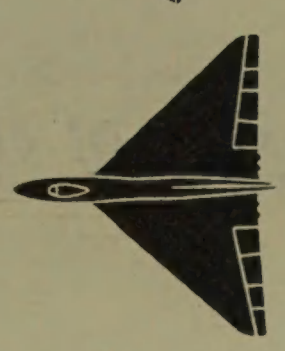

REPUBLIC RF-84F

GRUMMAN F9F-9

SUD-OUEST S.O.4050

GLOSTER JAVELIN


ENGLISH ELECTRIC P.1


AVRO VULCAN
prototype

H.P. VICTOR

Double Mamba—only Propeller Turbine Engines in regular service with the armed forces of the free world today; the Viper, which powers the Australian Jindivik target aircraft and was also chosen by the R.A.F. for its first jet trainer. The background necessary for these achievements has not been built overnight: it stretches back over half a century and is part of the history of British engineering and aviation. Over 65,000 skilled workers, technicians and aeronautical engineers man the immense production facilities of the Hawker Siddeley Group.

This combination of men, machines and production 'know how' guarantees a smooth flowing production line for the world's most reliable turbo-jet—the Sapphire.

As fighter speeds get faster and faster new qualities are demanded of the engines which thrust them through the air. Without doubt, the Armstrong Siddeley Sapphire turbo-jet engine is the most successful answer to these problems in production today. The salient features of the Sapphire are (1) robust simplicity of construction. (2) ease of installation and maintenance. (3) high efficiency. (4) immediate response to acceleration.

SAPPHIRES LIKE CANNONS!

The most important fact about the Sapphire can be summed up in a few words. It gets on well with cannons. The importance and truth of this fact cannot be over-emphasized. Gun firing does not affect the Sapphire to any significant degree. The combination of the Armstrong Siddeley Sapphire turbo-jet engine and the Hawker Hunter fighter provides a successful, fully integrated weapon.

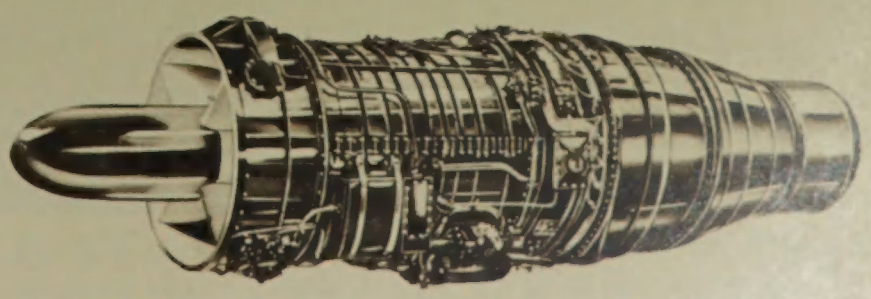
WHY THE PILOT LIKES THE SAPPHIRE!

If you want to know the truth about an aero engine—ask the man whose life depends on it. Here is a typical comment of an R.A.F. test pilot. "You can 'slam' a Sapphire throttle forward any time you like and get immediate surge-free acceleration in any manœuvre. 'Slam' it how you like—there's not a stutter of doubt in the Sapphire." This is the sort of sound, practical reason why America has already produced thousands of Sapphires for some of her most important aircraft.

SUCCESS IN THE AIR!

The successful development of the Sapphire is a brilliant example of Armstrong Siddeley pioneering. It adds another 'first' to a list which includes the Python and

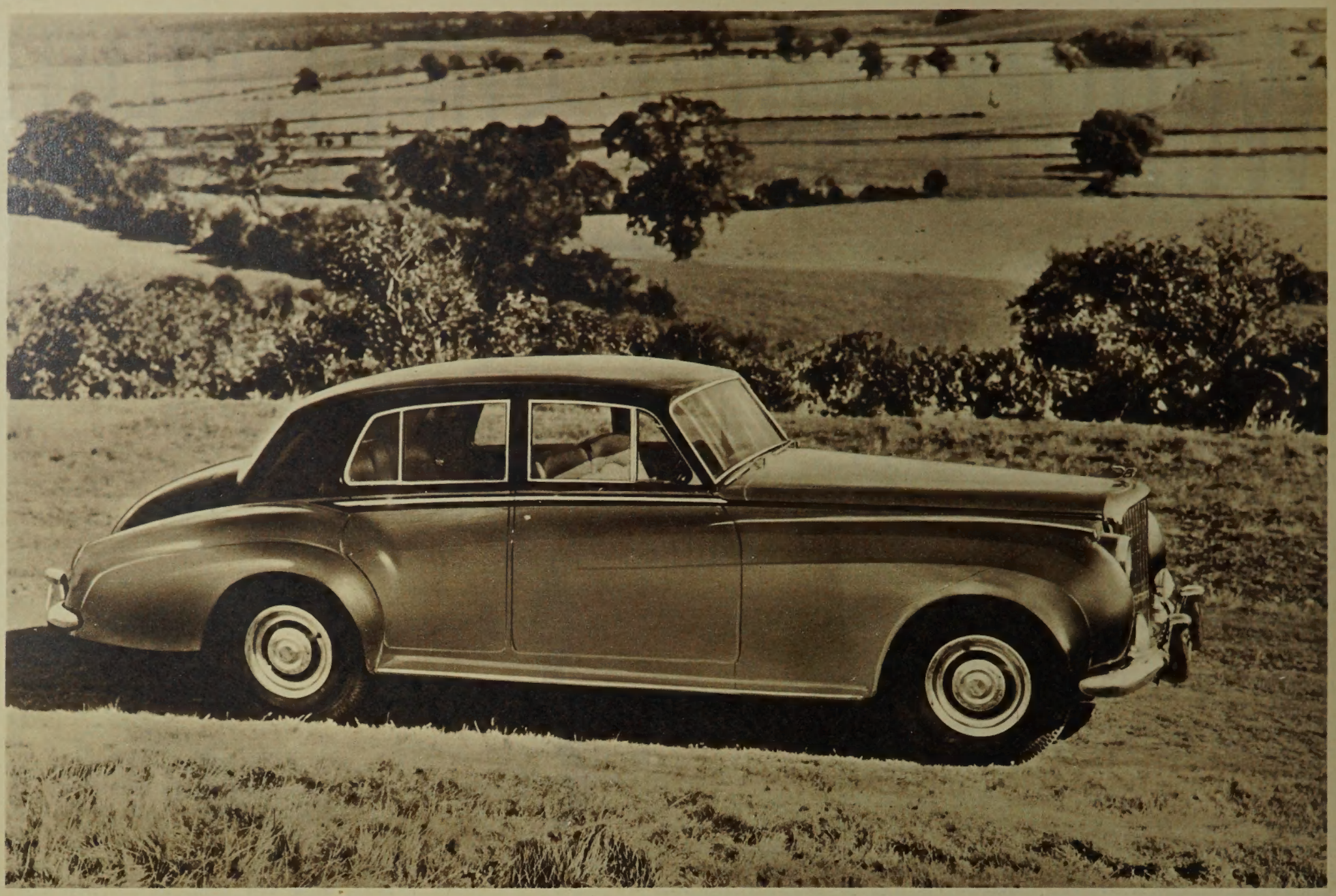
ARMSTRONG SIDDELEY SAPPHIRE



PROVEN POWER FOR DEFENCE

ARMSTRONG SIDDELEY MOTORS LIMITED · COVENTRY · ENGLAND · THE BROCKWORTH ENGINEERING COMPANY · HUCCLECOTE · GLOUCESTER

MEMBERS OF THE HAWKER SIDDELEY GROUP | PIONEER ... AND WORLD LEADER IN AVIATION



BENTLEY 'S' SERIES

A new motor car representing a logical advance

in design of chassis and coachwork.

BENTLEY MOTORS (1931) LIMITED, 14-15 CONDUIT STREET, LONDON, W.1

THE ILLUSTRATED LONDON NEWS

SATURDAY, MAY 14, 1955.

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

WEST GERMANY—A SOVEREIGN STATE: THE LAST MEETING OF THE ALLIED HIGH COMMISSION. L. TO R. ARE M. FRANÇOIS-PONCET (FRANCE); DR. J. B. CONANT (U.S.) AND SIR FREDERICK HOYER MILLAR (U.K.)—ALL NOW AMBASSADORS.

On Thursday, May 5, at 12.02 p.m., just before the tenth anniversary of the signing of the unconditional surrender documents at Rheims, West Germany became a Sovereign State, free and equal partner with the Western democracies. At that hour Sir Frederick Hoyer Millar and M. François-Poncet, former British and French High Commissioners—now Ambassadors—signed and deposited the relevant treaties in the Federal Chancellery at Bonn. The American and German documents had been deposited on April 20. An hour earlier the Allied High Commission had held their 109th and last meeting at the American High Commission building in Mehlem. M. François-Poncet presided and read the proclamation revoking the Occupation Statute, and abolishing the High Commission and the offices of the *Land* Commissioners, delivering the "Bonn Constitution" to the High Commission in a dignified and impressive manner. The proceedings in connection with this historic European event were carried out in a quiet atmosphere, and there were no celebrations, owing to Germany being still divided.

Postage—Inland, 2½d.; Canada, 1½d.; Elsewhere Abroad, 3d.

By ARTHUR BRYANT.

SOME people, I imagine, enjoy general elections. I have never been one of them, my tastes running to the quiet and uneventful; in fact, I like getting into a groove and staying there! And though I belong to the now unpopular school of thought that regards all unnecessary government as bad, I don't really like changes in Government at all. I have reached the age when, like the old Duke of Cambridge, I dislike all change. Yet I suppose an occasional change in Government is not to be deprecated, certainly not for those who form the next. There is, after all, something very satisfying about casting down the mighty from their seats and exalting the humble and meek, especially if one happens to belong to the latter rather depressing category. Not that I have ever met a politician who was humble and meek; I do not, indeed, see how if he were he could hope to become, or remain, a politician. For if he did not "vaunt himself"—or at any rate his Party—"unseemly," who would vote for him or even be aware of his existence? But if our constitution does not offer us much chance of exalting the humble and meek, it offers every few years the equally pleasurable chance of casting down the mighty from their seats. And nearly everyone likes doing that! General elections in my limited experience are seldom won by popular gratitude for good government; they are nearly always won by popular detestation of what the public, or a sufficient part of the public to swing the tide, regards as bad government. And, as one can see from a peep through the Iron Curtain—and being more a grille than a curtain, there is no great difficulty in obtaining one—this is an outlet for repressed feelings which the Governments of the Peoples' Republics take very good care never to allow their democratic but submissive peoples. In these progressive but prudent States any expression of a desire to change the Government can only result for the would-be reformer in one of three things, unless, of course, it results in all of them—the torture cell, death, or Siberia. Here one is more privileged. Under a democracy such as ours, one can always during these occasional saturnalia prove one's detestation or contempt for one's rulers by sending them flying, provided, of course, one can induce a sufficient number of other electors to agree with one. Though, as one's fellow-electors number around 30,000,000, the process of persuasion can be formidable. That, indeed, is the difficulty about General Elections!

For they would be, at least for the argumentative, simple and even pleasurable affairs if only they were conducted on rational lines. They seldom, however, are. At one time they used to be conducted with dead cats. That was before my time. But I can remember taking part in one about a quarter of a century ago when one of the contentions of the Party that I happened to be supporting was the necessity for building a few new cruisers to defend our commerce and ensure our daily bread in the event of war. It was an issue about which I felt rather strongly, and I spoke about it on several platforms every night for several weeks until I was quite hoarse. What made me much hoarser than I should otherwise have been was the necessity of having to pitch my arguments at the top of my voice in order to make them heard above the uproar of those who did not want to listen to what I had to say about cruisers. This may have been due to the quality of my oratory, which was certainly not of the highest. Yet the uproar always appeared to be directed, not so much against my manner of speaking or even against myself, as against the subject I had chosen. For instead of attempting to hear what I had to say about it or contending rationally with me as to whether we should starve without more cruisers if war came, my audience merely contented itself with shouting, even before I had begun, that, because I wanted cruisers, I must want war and was therefore a war-monger. And as a variation on this contention they sang in a spirited chorus, apparently devised for them against such arguments as mine by the organisers of their party, the heartening and heartrending, if rather illogical, refrain of, "Oo stole the baby's milk?" and "Wot about them pore old widders?" For, it appeared that there was some competition, or alleged competition, between, on the one hand, expenditure on cruisers and, on the other, expenditure on such more tender alleviations of our unhappy human lot. Or so, at least, those of the party opposed to mine maintained. They won the election, and the cruisers were not built.

I do not know if elections are still conducted in this simple, robust manner. We are all, of course, a great deal more enlightened now, and even the members of the party who in those days took such a dim view of national defence, appear—at least, their graver and more official members do—to be in favour of cruisers and, even, it would seem, of conscription and the manufacture of atom-bombs. Perhaps, however, it is just that we have all got more warlike instead of more enlightened and the electorate is no more to be swayed by reason than it was in 1929. Not that the voter is entrusted by the politicians with any very wide choice of programme. For both the two main parties, and, so far as I can make out, the third one, too, are whole-heartedly in favour of that curious amalgam of Socialistic control of individuals and *laissez-faire* liberty for corporations, at which we seem, more by accident than design, to have arrived in the nineteen-fifties. Personally, I have no hesitation in deciding for which of the three parties contending for my unimportant suffrage I shall vote.

"For forms of government let fools contest;
Whate'er is best administered is best."

Yet, I confess, I should welcome a greater freedom of choice. For many of the things I care about most and should like to vote for are not subjects in which any prospective Government, Conservative, Socialist or Liberal, appears to be in the least interested. I should like, for instance—to mention only one of them—to see a long-term policy established in conjunction with the Governments of Canada, Australia, New Zealand, South Africa and Rhodesia, for redistributing part of our over-congested population among the vast and still half-empty lands of promise which men of our race won and colonised in the past. This seems to me desirable on almost every score—that of defence, of private liberty and amenity, of public health and well-being, of the present safety and future survival of our race, and of the enduring traditions and beliefs for which it stands. I am not much impressed by the argument so often put forward by politicians of all parties that, with the proportion of old people to young increasing, this country cannot afford to encourage migration since it would leave no one to maintain the old. In an age of ever new mechanical devices for saving labour and multiplying goods this does not seem to me to make sense. There are many other matters about which I feel strongly but which no one is going to give me the opportunity to vote about. Indeed, on these occasions, for all the gravity of the party issues to be decided, an elector cannot sometimes help feeling a little like the poet Cowper when in his remote Buckinghamshire retreat he was called upon by the Whig candidate for his influence and vote. The account of that momentous but, as it turned out, fruitless, visit is so delightfully unlike and yet, in other ways, so strangely reminiscent of our own 20th-century election experiences that I cannot forbear quoting it, familiar though it is:

> As when the sea is uncommonly agitated, the water finds its way into creeks and holes of rocks, which in its calmer state it never reaches, in like manner the effect of these turbulent times is felt even at Orchard side, where in general we live as undisturbed by the political elements, ▬ shrimps or cockles that have been accidentally deposited in some hollow beyond the water mark, by the usual dashing of the waves. We were sitting yesterday after dinner, the two ladies and myself, very composedly, and without the least apprehension of any such intrusion in our snug parlour, one lady knitting, the other netting, and the gentleman winding worsted, when to our unspeakable surprise a mob appeared before the window; a smart rap was heard at the door, the boys hallooed, and the maid announced Mr. Grenville. Puss (*Cowper's tame hare*) was unfortunately let out of her box, so that the candidate, with all his good friends at his heels, was refused admittance at the grand entry, and referred to the back door, as the only possible way of approach.
>
> Candidates are creatures not very susceptible of affronts, and would rather, I suppose, climb in at a window, than be absolutely excluded. In a minute the yard, the kitchen, and the parlour, were filled. Mr. Grenville, advancing toward me, shook me by the hand with a degree of cordiality that was extremely seducing. As soon as he and as many more as could find chairs were seated, he began to open the intent of his visit. I told him I had no vote, for which he readily gave me credit. I assured him I had no influence, which he was not equally inclined to believe, and the less, no doubt, because Mr. Ashburner, the draper, addressing himself to me at this moment, informed me that I had a great deal. Supposing that I could not be possessed of such a treasure without knowing it, I ventured to confirm my first assertion, by saying, that if I had any I was utterly at a loss to imagine where it could be, or wherein it consisted. Thus ended the conference. Mr. Grenville squeezed me by the hand again, kissed the ladies, and withdrew. He kissed likewise the maid in the kitchen, and seemed upon the whole a most loving, kissing, kind-hearted gentleman.
>
> He is very young, genteel, and handsome. He has a pair of very good eyes in his head, which not being sufficient as it should seem for the many nice and difficult purposes of a senator, he has a third also, which he wore suspended by a ribbon from his button-hole. The boys hallooed, the dogs barked, Puss scampered, the hero, with his long train of obsequious followers, withdrew. We made ourselves very merry with the adventure, and in a short time settled into our former tranquillity, never probably to be thus interrupted more.

ARCHÆOLOGY A HUNDRED YEARS AGO: AN ILLUSTRATION AND EXTRACT FROM "THE ILLUSTRATED LONDON NEWS" OF MAY 12, 1855.

"OPENING OF A TUMULUS AT ST. WEONARDS, HEREFORDSHIRE."

"Considerable interest has been excited in Herefordshire by the opening of one of the large artificial mounds—or, ▬ they are there usually called, tumps—which are scattered rather numerously along the English border of Wales. . . . One of the finest of these mounds is situated in the parish of St. Weonards, about half way between Hereford and Monmouth, on the estate of Peter Rickards Mynors, Esq., of Treago, in that parish, who, having some time ago, declared his intention to cause an opening to be made in the mound for the purpose of ascertaining its real character, carried this intention into effect, during the Easter week of the present year, under the directions of Mr. Thomas Wright, F.S.A., who was then on a visit to Treago. (*The cutting revealing only the remains of ▬ vault*) it was determined next morning to sink a shaft in the centre, and this soon led to the discovery of a mass of ashes, about a foot and a half thick, and some nine or ten yards in diameter, mixed with pieces of charcoal and fragments of burnt human bones."

Curiously enough it was the same Thomas Wright who first (and unsuccessfully) investigated the Roman tumulus at Holborough Knob, in Kent, the complete excavation of which by Mr. Ronald F. Jessup, F.S.A., was reported in our issue of March 26 this year.

ROYAL EVENTS: ENGAGEMENTS OF THE QUEEN, THE DUKE OF EDINBURGH, THE QUEEN MOTHER AND PRINCESS ALEXANDRA.

AT FINSBURY'S MEMORIAL SPORTS CENTRE: THE DUKE OF EDINBURGH BOWLING THE FIRST BALL ON A CRICKET PITCH.

On May 6 the Duke of Edinburgh went by helicopter, from Buckingham Palace, to open Finsbury's Memorial Sports Centre, which is at Barnet. The 38-acre sports ground is nearly twelve miles from the metropolitan Borough of Finsbury, whose residents it is designed to benefit. During his visit the Duke saw 400 children making [illegible] of the varied play facilities for the first time.

OPENING ONE OF THE MOST ENTERPRISING WAR MEMORIAL PROJECTS UNDERTAKEN BY A LOCAL AUTHORITY: THE DUKE OF EDINBURGH AT THE FINSBURY MEMORIAL SPORTS CENTRE AT BARNET, ON MAY 6.

Finsbury's choice of a 38-acre sports ground near Barnet as [illegible] memorial to its [illegible] dead [illegible] dictated by [illegible] lack of recreational facilities. The ground includes [illegible] cinder running track, football and cricket pitches, tennis and netball courts and bowling greens.

SAINT PAUL'S CHURCH OF ENGLAND SCHOOL
TO THE GLORY OF GOD
THIS FOUNDATION STONE
WAS LAID BY H.R.H.
THE PRINCESS ALEXANDRA
6TH MAY 1955

AFTER LAYING THE FOUNDATION-STONE OF ST. PAUL'S CHURCH OF ENGLAND SCHOOL: PRINCESS ALEXANDRA AT WALWORTH ON MAY 6.

On May 6 H.R.H. Princess Alexandra laid her first foundation-stone, which she described in a three-minute speech [illegible] "[illegible] milestone in my life." It was the foundation-stone of St. Paul's Church of England Primary School, at Walworth, London. The new school is being built on the site of [illegible] demolished L.C.C. school.

INAUGURATING CAITHNESS COUNTY COUNCIL'S £750,000 REGIONAL WATER SCHEME: QUEEN ELIZABETH THE QUEEN MOTHER IN FRONT OF THE NEW PUMPING STATION AT HOY.

On May 1 Queen Elizabeth the Queen Mother inaugurated the regional water scheme for the County of Caithness, by starting the flow of water at Hoy pumping station. County Councillor Miss L. M. Kennedy, of Thurso, presented the Queen Mother with [illegible] silver inkstand and [illegible] 17th-century map of Caithness.

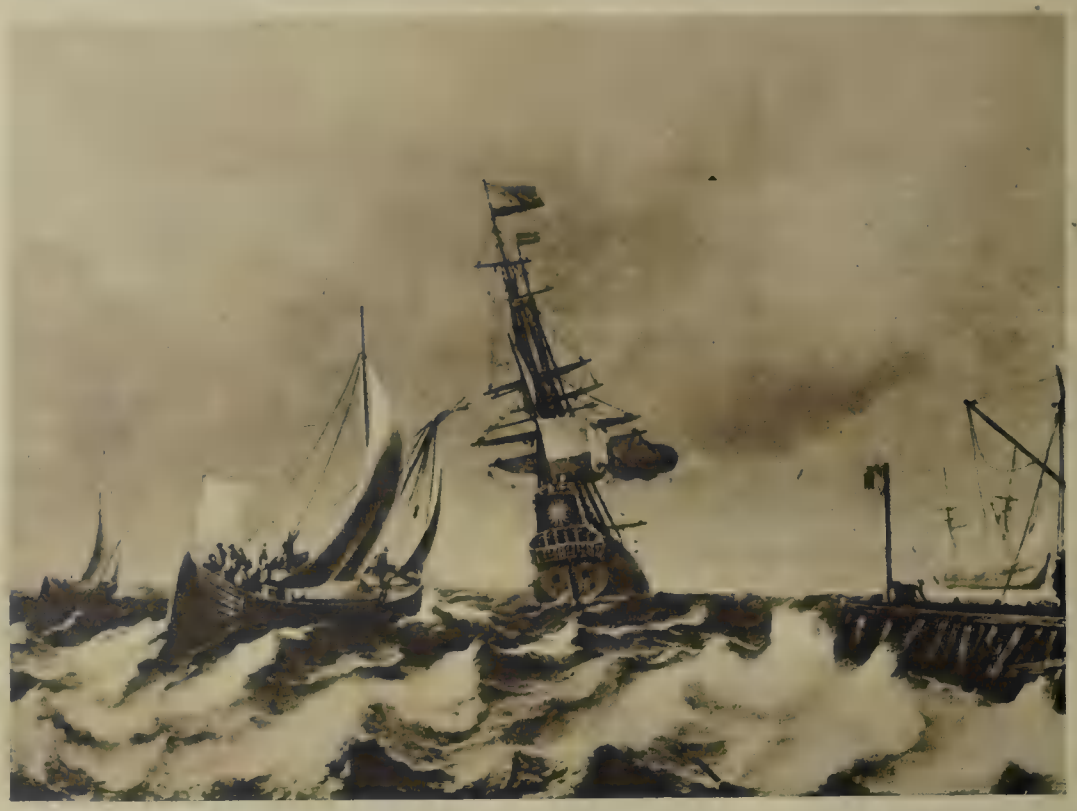
AFTER NEWCASTLE UNITED WON THE F.A. CUP FOR THE SIXTH TIME: H.M. THE QUEEN PRESENTING THE CUP TO J. SCOULAR, THE NEWCASTLE CAPTAIN.

On May 7 the Queen and the Duke of Edinburgh, accompanied by Princess Margaret, [illegible] Newcastle United defeat Manchester City by [illegible] goals to 1 [illegible] the Cup Final [illegible] Wembley. By capturing [illegible] cup for [illegible] sixth time in ten finals, Newcastle have [illegible] equalled [illegible] record [illegible] Aston Villa and [illegible] Rovers.

STARTING THE CHURCHES' FUND RELAY RACE: THE DUKE OF EDINBURGH [illegible] TO ROGER BANNISTER, STANDING NEXT TO CHRIS CHATAWAY AND [illegible]

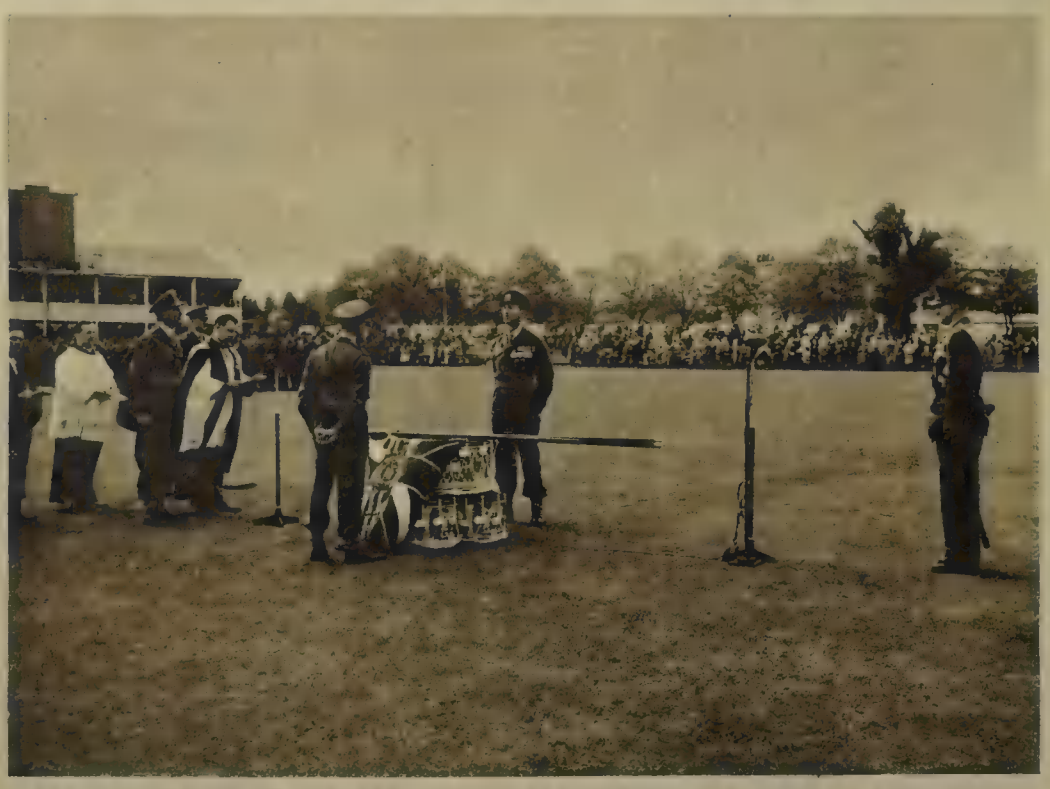
On May [illegible] three Olympic runners, Roger Bannister, Chris Chataway and [illegible] [illegible] Palace, each carrying £250 cheques handed to them by the Duke of [illegible] preservation Trust. The cheques were carried in relays to [illegible]

A NEWS MISCELLANY: TREATIES, GESTURES OF FRIENDSHIP, A PARADE.



A GIFT TO THE ROYAL NAVY FROM THE ROYAL NETHERLANDS NAVY—A THANK-OFFERING FOR HOSPITALITY DURING THE WAR: A PAINTING BY LUDOLF BACKHUYSEN (1631–1708).
This painting, showing the Dutch ship *De Zon* anchoring off Den Helder, has been purchased through the Tulip Fund; and Vice-Admiral A. de Booy, Commander-in-Chief Royal Netherlands Navy, arranged to present it to Admiral of the Fleet Sir George Creasy, C.-in-C. Portsmouth, on May 11, at Portsmouth.

TAKING PART IN THE MOSCOW MAY DAY PARADE: OFFICERS OF THE ZHUKOV AIR FORCE ENGINEERING ACADEMY, WITH UNUSUALLY ELABORATE UNIFORMS.
Owing to bad weather, the fly-past and most of the civilian demonstrations in Moscow's May Day Parade were cancelled; but there was the usual big parade of the Services, in which some remarkably heavy field guns were noted by observers.



THE CONSECRATION OF THE NEW COLOURS PRESENTED TO THE BUFFS BY KING FREDERIK OF DENMARK (RIGHT): A SCENE DURING THE CEREMONY AT CANTERBURY.
On May 9, King Frederik of Denmark, ■ Colonel-in-Chief of The Buffs (Royal East Kent Regiment), presented new Colours to the 1st Battalion of the regiment on the St. Lawrence cricket ground at Canterbury. Our photograph shows the consecration service being conducted by the Rev. Canon V. J. Pike, the Chaplain-General to the Forces. The link between the Royal House of Denmark and the Buffs began during the reign of Queen Anne. During World War II. most of the Danes joining the British Army were enlisted in the Buffs.

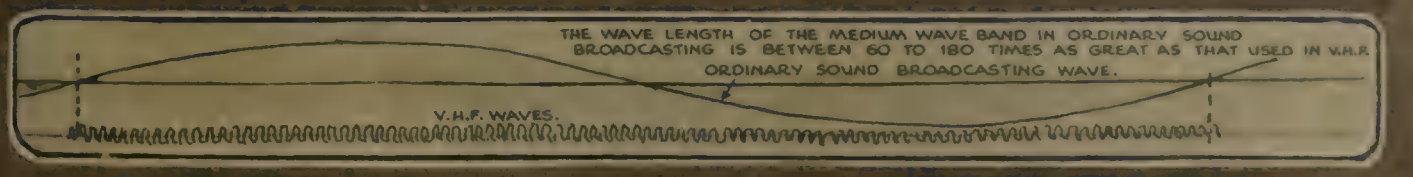
DISCUSSING THE PROBLEM OF VIET-NAM: BRITISH AND AMERICAN REPRESENTATIVES AT THE MATIGNON, IN PARIS, ON MAY 7, DURING THE MEETING OF FOREIGN MINISTERS.
During the Three-Power policy meetings which began in Paris on May 7, the crisis in Viet-Nam was among the subjects discussed. Our photograph shows: (l. to r.) Mr. C. D. Dillon, U.S. Ambassador in Paris; Mr. John Foster Dulles, U.S. Secretary of State; Mr. Walter S. Robertson, U.S. Under-Secretary of State, Far Eastern Affairs; Mr. Harold Macmillan, British Foreign Secretary; unidentified; and Sir Gladwyn Jebb, British Ambassador in Paris. The meeting was mainly devoted to the statements by the various Governments of their points of view.

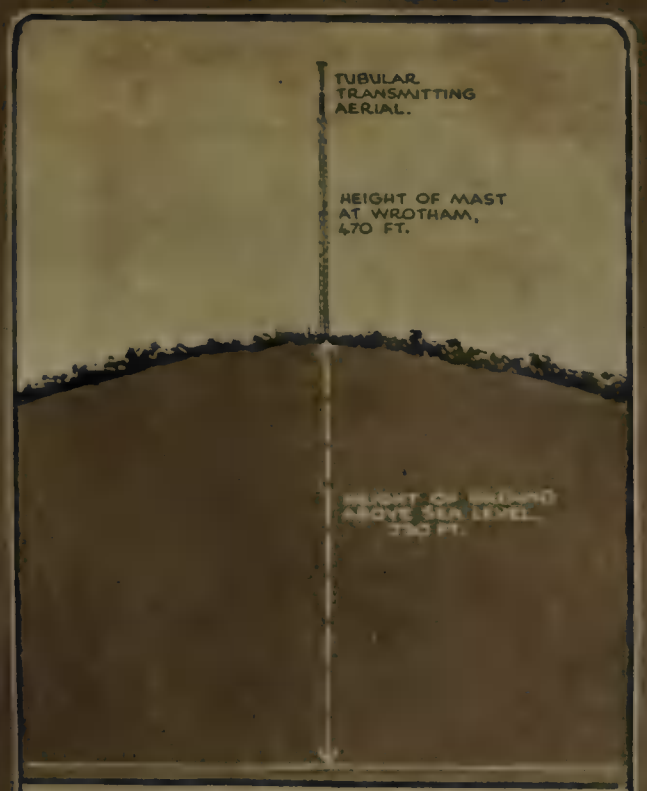
THE SOVEREIGNTY OF WEST GERMANY: FRANCE AND GREAT BRITAIN DEPOSITING AT BONN THE INSTRUMENTS OF RATIFICATION OF THE REVISED BONN CONVENTIONS ON MAY 5.
Our photograph, taken at the Palais Schaumberg, in Bonn, shows: (l. to r. round the table) Sir Frederick Hoyer Millar, the British Ambassador to Western Germany; M. François-Poncet, the French Ambassador; the German Chancellor, Dr. Adenauer, and (extreme right) Dr. Hans Berger, of the German Foreign Office. This formality of ratification had already been performed on behalf of the United States on April 20.

AT THE INAUGURATION OF WESTERN EUROPEAN UNION: DR. ADENAUER, THE WEST GERMAN CHANCELLOR (RIGHT-CENTRE), WITH (LEFT) M. PINAY AND M. MASSIGLI.
On May 7 the organisation of Western European Union was formally brought into being at ■ meeting in the British Embassy. In this Germany and Italy have now joined the former Brussels Treaty Powers (Britain, France and Benelux) in ■ defensive alliance linked with N.A.T.O. The Council met under the chairmanship of Mr. Macmillan and M. Louis Goffin, of Belgium, ■■■ appointed Secretary-General.

THERE ARE OVER 800 EUROPEAN MEDIUM-WAVE TRANSMITTERS WITH CONSEQUENT OVERLAPPING AND INTERFERENCE.

V.H.F. (VERY HIGH FREQUENCY) TRANSMISSIONS CAN NORMALLY REACH DISTANCES ONLY A VERY LITTLE GREATER THAN THE VISIBLE HORIZON; AND SO THERE IS NO DANGER OF INTERFERENCE FROM CONTINENTAL V.H.F. STATIONS.


THE WAVE LENGTH OF THE MEDIUM WAVE BAND IN ORDINARY SOUND BROADCASTING IS BETWEEN 60 TO 180 TIMES AS GREAT AS THAT USED IN V.H.F. ORDINARY SOUND BROADCASTING WAVE.
V.H.F. WAVES.



THE WROTHAM V.H.F. STATION (SERVING LONDON AND THE HOME COUNTIES) IS ON GROUND 730 FT. ABOVE SEA-LEVEL AND THE AERIAL MAST IS 470 FT. HIGH, THE HEIGHT INCREASING THE TRANSMISSION RANGE.

THE RECEIVING AERIAL FOR V.H.F. CONSISTS OF TWO HORIZONTAL RODS AT RIGHT ANGLES TO THE DIRECTION OF THE TRANSMISSION.

A MAP SHOWING THE AVERAGE FIELD STRENGTH CONTOURS OF THE WROTHAM STATION AND RECEPTION AREA. MV/M = MILLIVOLTS PER METRE.

:THE WROTHAM AERIAL HAS EIGHT TUBULAR SECTIONS, EACH OF WHICH HAS FOUR TRANSMITTING SLOTS CONCENTRATING THE RADIATION INTO NARROW BANDS.

RECEIVERS REQUIRED FOR V.H.F. RECEPTION.
STANDARD TYPE RADIOGRAM.
TABLE MODEL CAPABLE OF RECEIVING STANDARD AND V.H.F. SOUND RADIO.
ADDITIONAL V.H.F. TUNING SET.

SEPARATE V.H.F. TUNERS FOR EXISTING SETS COST BETWEEN £15 AND £20; NEW SETS GIVING BOTH STANDARD AND V.H.F. RECEPTION COST FROM 26 GNS. UPWARDS.

V.H.F. BROADCASTING: WHAT IT IS; AND HOW IT WILL AFFECT AND REACH THE ORDINARY LISTENER.

On May 2 the B.B.C.'s first V.H.F. transmitting station—at Wrotham (pronounced "Root-ham"), in Kent—began to broadcast the three programmes, Home, Light and Third. V.H.F. stands for Very High Frequency, which means very short wave-lengths, and this, combined with F.M. (Frequency Modulation)—a new transmission technique—gives very high quality reception, free from interference. Since the war the growth in number and strength of the Continental stations on the medium wave-band has made good reception of British stations in this country—especially in some areas—very unreliable. V.H.F. stations cover small areas very satisfactorily, and owing to the short range of the signal there is no danger of interference from Continental V.H.F. stations. The B.B.C. therefore propose to cover this country with a number of V.H.F. stations, the first ten being Wrotham, now working; Pontop Pike, Divis and Meldrum, which will probably be in service by the end of this year; and North Hessary Tor, Sutton Coldfield, Norwich, Blaen Plwy, Holme Moss and Wenvoe, which will come into use during 1956. Those listeners who wish to listen on this new [illegible] which is especially good for music—need either new sets or [illegible] existing sets; and for good reception an aerial is desirable. [illegible] the Wrotham Station have been excellent, clear and free of [illegible]

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF THE BRITISH BROADCASTING CORPORATION.

ATOMIC EXPLOSION EFFECTS: "DOOMTOWN" AFTER THE DETONATION.

DESTROYED WITHIN THE FRACTION OF A SECOND BY THE NUCLEAR DEVICE DETONATED NEARLY A MILE AWAY: A ONE-STOREY WOODEN-FRAME BUNGALOW IN "DOOMTOWN." FIRST LIT BY THE FLASH (TOP), THEN ON FIRE (MIDDLE PHOTOGRAPH) AND FINALLY DISINTEGRATED BY SHOCK WAVES (BOTTOM).

A TWO-STOREY BRICK BUILDING IN "DOOMTOWN" DESTROYED IN A SPLIT SECOND: THE BUILDING, LIT BY THE FLASH, IS BURSTING INTO FLAMES. NOTE THE SMOKING TELEGRAPH-POLE, SHOWN IN THE BACKGROUND.

STRUCK BY THE FULL IMPACT OF THE BLAST IN THE FORM OF SHOCK WAVES: THE TWO-STOREY BRICK BUILDING OF "DOOMTOWN" FLYING INTO PIECES. IT WAS SITUATED SEVEN-EIGHTHS OF A MILE FROM "GROUND ZERO."

CONSTRUCTED IN "DOOMTOWN" SO THAT THE EFFECT OF THE NUCLEAR DEVICE EXPLOSION ON BUILDINGS COULD BE STUDIED: AN INDUSTRIAL AND A DOMESTIC INSTALLATION OF LIQUEFIED PETROLEUM GAS.

AFTER IT HAD BEEN HIT BY THE ATOMIC BLAST FROM THE EXPLOSION OF A POWERFUL NUCLEAR DEVICE: FRAGMENTS OF THE INDUSTRIAL AND DOMESTIC INSTALLATIONS OF LIQUEFIED PETROLEUM GAS HURLED THROUGH THE AIR.

On Thursday, May 5, the Atomic Energy Commission's long-awaited "Operation Cue," the explosion from the top of a 500-ft. tower of a nuclear device twice as powerful as the bomb which destroyed Hiroshima, was successfully carried out in the Nevada Desert. Some thousand yards from "ground zero" a dummy town in the likeness of a small American community had been constructed so that the effect of the detonation on domestic and other buildings could be studied. It seems doubtful whether any human being less than three-quarters of a mile from "ground zero" could have survived, but at a distance of 4700 ft. two of the four houses nearest to the blast were still standing, and could have been repaired. These were a lightweight cinder-block house and a precast concrete bungalow. The other two, a wooden-frame bungalow and a two-storey brick dwelling, were both destroyed by atomic blast, except for the reinforced concrete bathroom shelter in the bungalow. Installations of liquefied petroleum gas were also reduced to fragments. The operation involved 72 major experiments, of which 46 concerned the possibilities of civil defence, and it is stated that much important information has been gained. No one was injured.

NUCLEAR EXPLOSION HAVOC—AND BEAUTY, AND AWED AND STOIC SPECTATORS.

LIT UP BY THE FLASH OF THE NUCLEAR DETONATION SOME TWO MILES AWAY: MEN OF THE UNITED STATES ARMED FORCES POSTED IN AN OPEN TRENCH, THEIR BACKS TO "GROUND ZERO." THEY CAME UNHARMED THROUGH THEIR ORDEAL. (*Radio photograph.*)

NEWSPAPER MEN, CIVIL DEFENCE OFFICIALS AND OTHER OBSERVERS ON MEDIA HILL, 7¼ MILES DISTANT, AT THE TIME OF THE EXPLOSION. SOME TURN THEIR HEADS AWAY; OTHERS GAZE INTENTLY AT THE AWE-INSPIRING SIGHT. (*Radio photograph.*)

THE DUMMY REPRESENTATION OF AN AMERICAN HOME AS IT WAS, AND AS IT BECAME AFTER THE EXPLOSION: CIVIL DEFENCE WORKERS HOLDING UP A PHOTOGRAPH OF THE BUILDING, AND, IN THE BACKGROUND, THE SHATTERED REMAINS OF IT.

A DUMMY CASUALTY BEING LABELLED BY A C.D. WORKER: THE DÉBRIS IN THE BACKGROUND IS ALL THAT REMAINS OF A "DOOMTOWN" HOUSE WHICH CONTAINED A DUMMY FAMILY, "PAUL DARLING," HIS "WIFE" AND THREE "CHILDREN"

RESULTS on buildings of the forty-fourth nuclear explosion in the Nevada Desert known as "Operation Cue" are illustrated on our facing page. The photographs on this carry the grim and strangely exciting story into greater detail, and record the part played by human beings in this terrible experiment, from which much invaluable knowledge has been gained. Observers posted on Media Hill, 7¼ miles distant from the tower from the top of which the device was detonated, saw the desert lit with intense yellow light, and felt a flash of heat as if a furnace door had been opened and closed. The fireball was then seen spreading up, mingled with black smoke, and within three seconds the sphere of flame ascended in a purple halo. The crest then turned to a black ball on a "stalk" of grey as the blast reached Observer Hill with a crash and a shock wave which shattered a light fixture at the control point. All the time the cloud was rising and changing colour. Test aircraft patrolled the area after the explosion and tanks which had been posted 3100 and 3900 yards from the tower advanced safely into the area. Thirteen volunteers faced the explosion 2600 yards from "ground zero," and some 1500 troops observed from trenches two miles away, and were uninjured.

A SPECTACLE OF SURPASSING AND TERRIFYING BEAUTY: THE FIREBALL WHICH ROSE AFTER THE EXPLOSION OF THE NUCLEAR DEVICE AT YUCCA FLAT, NEVADA DESERT, KNOWN AS "OPERATION CUE," EQUAL TO SOME 35,000 TONS OF T.N.T. (*Radio photograph.*)

PRINCIPAL SECRETARY TO THREE ENGLISH SOVEREIGNS.

*"Mr. Secretary Cecil and Queen Elizabeth"; By CONYERS READ.**

An Appreciation by SIR JOHN SQUIRE.

DR. CONYERS READ, THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE.

Dr. Conyers Read, who was born in 1881 and educated at Harvard and Balliol, Oxford, is Emeritus Professor of History at the University of Pennsylvania. He has been awarded the Folger Library Prize, a $1000 award, for "Mr. Secretary Cecil and Queen Elizabeth." He is the author of a number of other books, including "Mr. Secretary Walsingham and the Policy of Queen Elizabeth"; "The Tudors," and "Bibliography of British History (1485–1603)."

ONE of the books which the young Macaulay most thoroughly pounded with his cudgel in the columns of the *Edinburgh Review* was Archdeacon Nares's life of Lord Burghley. I wish I had it by me to quote, as it showed the critic at the top of his jocular form. To the best of my recollection he began by giving precisely the dimensions of those three formidable volumes, then gave their weight in pounds and ounces, and then stated that though the work might have been considered light reading in the days of Hilpa and Shalum (two Methuselahs in a fable by Addison), it was altogether too much for a race of people restricted by the Psalmist's allotted span.

A hasty commentator, confronted with Mr. Conyers Read's massy tome on the same statesman, informed that there still remain nearly thirty years of Burghley's life to be covered in another volume, and quailing before 500 closely-printed pages of text and a swarm of notes, might be tempted to imitate Macaulay's approach: after all, if one shrinks from reading a thing, the easiest way out is to declare it unreadable. That, in the present instance, would be a great mistake. "The great defect of Nares's work," says Mr. Read, "is that it was composed with no knowledge at all of Spanish and French sources of information and with little more than a bowing acquaintance with the voluminous material in the Public Record Office, in the British Museum and in the unrivalled family archives of the Cecils at Hatfield House." That cannot be charged against Mr. Read's book: he has burrowed like a mole for the slightest trace of relevant fact. But Nares's work had a greater defect than lack of documentation: it was deadly dull and that Mr. Read's is not.

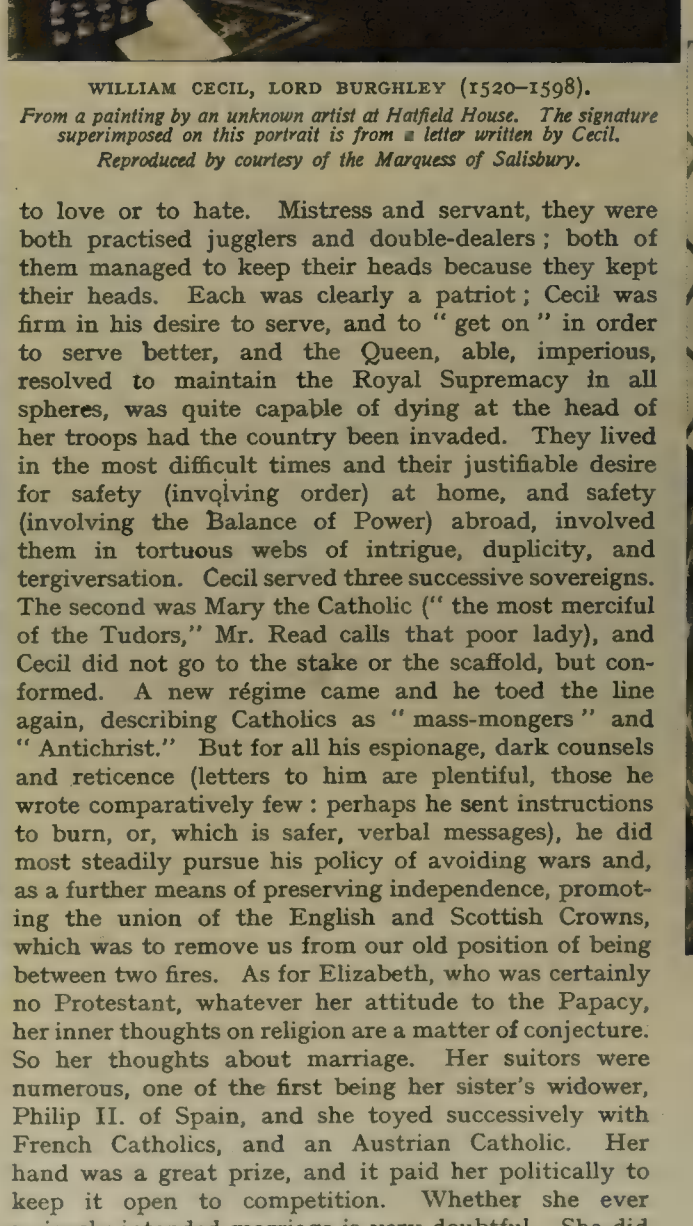
It might well have been. His determination to squeeze in all the facts and supporting quotations he can precludes him from fluent panoramic passages. His complete concentration on his theme leads him to omit mention of events, however striking, which have no direct bearing on it, so that the reader may not see the wood because of some of the trees, unless he is already familiar with the wood. Not, perhaps, that that matters much: it is unlikely that readers not already versed in the period's history will take this book up as an introduction to it. All the same it does seem odd to find an account of Northumberland's intrigues to get his son married to Lady Jane Grey, and Lady Jane crowned, and no reference to the tragic end of the episode. It is rather as though, in his next volume, he were to describe the setting-out of the Spanish Armada and omit all reference to its destruction. Yet, with all the limitations he has imposed upon himself, he grows upon one as he goes on; and though he does not indulge in the conventional set pieces about individual characters and careers, he does, by a multitude of small touches, leave us, in the end, with a gallery of convincing portraits—one of the most attractive being that of the honest Thomas Radcliffe, Earl of Sussex, who seldom receives the attention he deserves, and one of the most sinister, that of the Earl of Leicester, who received from his sovereign a great deal more attention than he deserved.

The two chief characters remain puzzling people, whom it is impossible not to admire, but difficult either to love or to hate. Mistress and servant, they were both practised jugglers and double-dealers; both of them managed to keep their heads because they kept their heads. Each was clearly a patriot; Cecil was firm in his desire to serve, and to "get on" in order to serve better, and the Queen, able, imperious, resolved to maintain the Royal Supremacy in all spheres, was quite capable of dying at the head of her troops had the country been invaded. They lived in the most difficult times and their justifiable desire for safety (involving order) at home, and safety (involving the Balance of Power) abroad, involved them in tortuous webs of intrigue, duplicity, and tergiversation. Cecil served three successive sovereigns. The second was Mary the Catholic ("the most merciful of the Tudors," Mr. Read calls that poor lady), and Cecil did not go to the stake or the scaffold, but conformed. A new régime came and he toed the line again, describing Catholics as "mass-mongers" and "Antichrist." But for all his espionage, dark counsels and reticence (letters to him are plentiful, those he wrote comparatively few: perhaps he sent instructions to burn, or, which is safer, verbal messages), he did most steadily pursue his policy of avoiding wars and, as a further means of preserving independence, promoting the union of the English and Scottish Crowns, which was to remove us from our old position of being between two fires. As for Elizabeth, who was certainly no Protestant, whatever her attitude to the Papacy, her inner thoughts on religion are a matter of conjecture. So her thoughts about marriage. Her suitors were numerous, one of the first being her sister's widower, Philip II. of Spain, and she toyed successively with French Catholics, and an Austrian Catholic. Her hand was a great prize, and it paid her politically to keep it open to competition. Whether she ever seriously intended marriage is very doubtful. She did once announce that she would never consider marriage except with a view to bearing children. This takes us nowhere, if she was unable or unwilling to bear children.

This book throws great light on the religious broils of the time, on the complicated foreign relations, and on the career of Mary Queen of Scots. It will be referred to freely by specialists in the period; it will guide them to many mines. But, reading it, one does sometimes hanker for clear utterances from individuals. Few of them here speak out. There is one sustained and decisive passage which is quotable—though there are many written memoranda of Cecil's which are fascinating. It comes from a speech to a joint Committee of the two Houses: "Though I am a woman, I have as good a courage, answerable to my place, as ever my father had. I am your anointed Queen. I will never be by violence constrained to do anything. I thank God I am endowed with such qualities that if I were turned out of the realm in my petticoat I were able to live in any place in Christendom. . . . At this present it is not convenient nor never shall be without some peril unto you and certain danger unto me. . . . But as soon as there may be a convenient time and that it may be done with least peril to you. . . . I will deal therein for your safety, and offer it unto you as your prince and head, without request. For it is monstrous that the feet should direct the head."

There are some who have supposed Elizabeth to be but Cecil's puppet. No, it was a perfect collaboration: she did and said things, always in character, which he neither could nor would have done or said; however freely she may have consulted him, she would accept domination from no man.

As for "in my petticoat," one is tempted to ask "in which petticoat." There is a portrait of her of the usual kind in this volume: the dominating brow, the firm, aquiline face, the inscrutable eyes, all peeping out from the top of a huge cocoon of textiles and jewellery. There was a namesake of mine (whether of my family I know not) who attempted to murder her by putting a poisoned upturned nail on her horse's saddle. He must have been an optimist. How could he ever have expected it to get through?



WILLIAM CECIL, LORD BURGHLEY (1520–1598).

From a painting by an unknown artist at Hatfield House. The signature superimposed on this portrait is from a letter written by Cecil. Reproduced by courtesy of the Marquess of Salisbury.

MILDRED CECIL: ELDEST DAUGHTER OF SIR ANTHONY COOKE, WHO MARRIED CECIL AS HIS SECOND WIFE IN 1545.

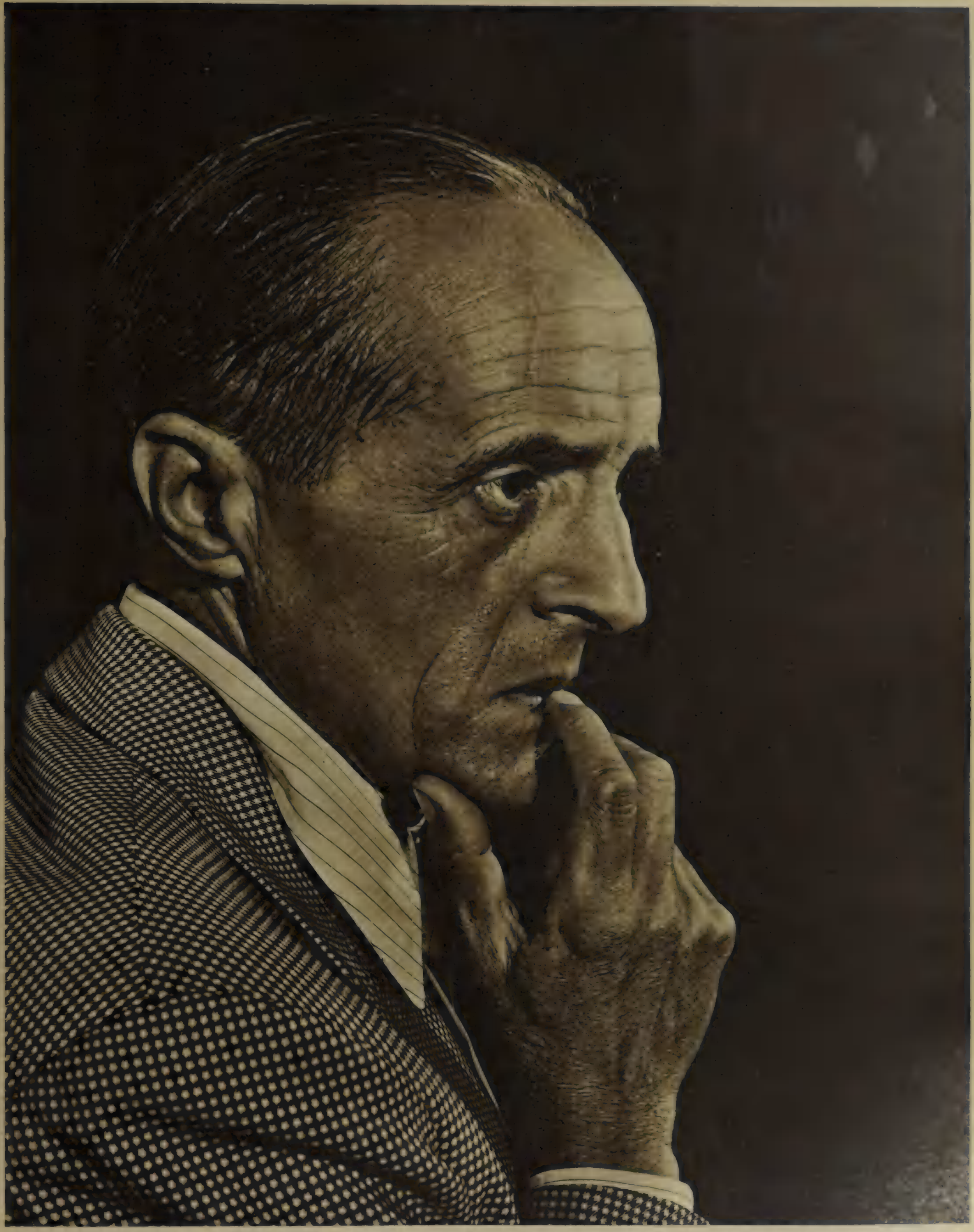
From a painting by Hans Ewarth at Hatfield House, reproduced by courtesy of the Marquess of Salisbury.

"THERE IS A PORTRAIT OF HER OF THE USUAL KIND IN THIS VOLUME: THE DOMINATING BROW, THE FIRM, AQUILINE FACE, THE INSCRUTABLE EYES, ALL PEEPING OUT FROM THE TOP OF A HUGE COCOON OF TEXTILES AND JEWELLERY": QUEEN ELIZABETH I.

From the so-called Ermine Portrait, ascribed to Nicholas Hilliard, at Hatfield House, and reproduced by courtesy of the Marquess of Salisbury. Illustrations from the book "Mr. Secretary Cecil and Queen Elizabeth;" reproduced by courtesy of the Publisher, Jonathan Cape.

* "Mr. Secretary Cecil and Queen Elizabeth." By Conyers Read. Illustrated. (Jonathan Cape; 40s.)

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 896 of this issue.



AN UNUSUAL GENIUS WITH A MAGIC TOUCH: M. RENÉ CLAIR, THE WORLD-RENOWNED FRENCH FILM PRODUCER.

Cinemagoers all over the world have enjoyed and admired the genius of M. René Clair, who has been making films since he was twenty-five years old. M. Clair, whose real name is René Chomette, was born in Paris in November 1898. He started his career as a journalist and then became an actor and appeared in French films in the early 1920's. He made his first film *Paris Qui Dort* in 1923, and since then has made many more both in his own country and in the United States including: "The Italian Straw Hat"; *Le Voyage Imaginaire; Sous Les Toits de Paris; Le Million; A Nous la Liberté* and *Le Dernier Milliardaire*. In England he made "The Ghost Goes West," with Robert Donat in the leading rôle; and in Hollywood, where he went in 1934, "The Flame of New Orleans," "I Married a Witch" and "It Happened To-morrow." Since the war M. [illegible] made two films in Paris, *Le Silence est d'Or* and *Les Belles de Nuit*. [illegible] awarded the International Critics' Prize at the 1952 Venice Festival and the Grand Prix du Cinema Français. Another of his post-war films is *Le Beau de Diable*, which he made in Italy. In addition to his work as a film director M. Clair has written some books, which include "Stay Turn [illegible] *Réflexion Faite* (1951), the latter being a book of criticism in which the René Clair of to-day argues with the Rene Clair of the 1920's

Exclusive Portrait Study by Karsh of Ottawa.

A WINDOW ON THE WORLD.

ANARCHY IN INDO-CHINA.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

WHAT a mess and muddle has developed in South Viet-Nam! One felt after the Geneva Conference that there was too much back-slapping and too little realisation that the settlement, such as it was, was the result of the success of a Communist revolutionary movement. No major conflict has as yet broken out between the two halves of the country which had been engaged in a long and bitter war. On the other hand, the lesson that force of arms can override all other influences has been too well learnt. Now we see private armies involved in bloody conflict, 20,000 or more rendered homeless by fire, defiance of a Prime Minister in his own capital, and, in the background, dissension between the great Powers which were represented at Geneva. These evils are grave enough when viewed in the light of the present, but they are far more serious if considered from the point of view of the future.

The agreement reached at Geneva included, as one of its most important provisions, the holding of elections throughout the whole country by July of next year. They will be of the utmost importance and will decide whether or not the whole of Indo-China is to become Communist or, at all events, dominated by Communist influence. To prepare for them in the post-war conditions would be at the best a difficult task and one for which the time available is none too long. Unless the latest disturbances are soon brought to an end, it will hardly prove long enough. These have, on the surface, no direct connection with the issue between Communism and anti-Communism, but there is good reason to believe that representatives of the Viet-minh have played a part in them. When an anti-Communist Government is challenged by armed forces and cannot rely on the Inspector-General of its own Army, the spectacle is unlikely to inspire confidence in its cause.

One root of the affair is the formation of private armies by religious or allegedly religious sects during the Indo-Chinese war. As these professed anti-Communist sentiments, they were, in some cases, equipped and supplied by the French, though this policy does not seem to have been regarded as sound by all French opinion. The strongest, and, according to its critics at the same time, the least reputable, is the Binh Xuyen. If the critics are correct, it is largely a gangster organisation under a religious banner, except that its army of many thousands has been enrolled without concealment. It nominated the Chief of Police from its ranks and is accused of patronising and protecting gambling hells on payment. Another armed sect, the Hoa Hao, is thought to be by some decimal points less imbued with gangster doctrine. On the other hand, the Cao Dai is said to be respectable. The South Viet-Nam Prime Minister had ordered the sects to embody their forces in the national army and talked of subsidies to replace those which they had formerly received from the French.

The Prime Minister, Ngo Dinh Diem, is a remarkable character: honest in an atmosphere of dishonesty, idealistic but adroit, and popular with the country folk. Yet many consider that he shows his lack of experience and has been weak in his dealings with the sects. That may be so, but the action which brought the conflict between them and the Government to a head cannot be qualified as such—it might, indeed, rather be described as rash. He dismissed his police chief, who was a member of the Binh Xuyen, on the ground that he had been fomenting disorder. The sect at once replied that it would not give up his headquarters, and proceeded to fortify the building. The Government cut off the telephone and the water supply. Next the Binh Xuyen and the Hoa Hao sent a message to the Head of the State, the Emperor Bao Dai, reposing at Cannes, that unless he at once dismissed Ngo Dinh Diem they would form a revolutionary underground movement—I have often remarked on how well the lessons on underground movement taught by the Allies have been learnt—to subvert the South Viet-Nam Government.

On April 28 the Binh Xuyen went over to the attack. Heavy street fighting lasted all day on the Cholon side of Saigon. The first reports spoke of 550 killed and wounded. The European quarter was protected by French troops and was hardly affected. To begin with, the Binh Xuyen had rather the better of it, but next day the situation was reversed. The Army began to use its superior weapons to some effect and regained control. At the end of the first day a message arrived from Bao Dai directing the Prime Minister and the heads of the sects to meet him for a conference at Cannes. This seemed a reasonable enough step, but it was accompanied by the delegation of the Emperor's power to the Inspector-General to end the conflict between the Army and the sects. In view of the fact that this individual had already left Saigon and fled to the Emperor's country home, in case the Government should arrest him, the Prime Minister could not be expected to relish such an appointment. He may also have felt that, if he went, he would not be able to return. He refused to obey the Emperor's summons.

This leads us to the sharp differences between France and the United States, with Britain inclined to favour the French view, but perhaps not deeply committed to it. The French are weary of Ngo Dinh Diem and consider that he has been a failure. They would like to see him replaced. This has led to the asking of the question whether they have been inspiring the Emperor to get rid of him. On that, all I can say is that Bao Dai, Europeanised though he is, and fond of the gayer relaxations of France, has not in the past readily become a French mouthpiece and has aroused a great deal of impatience in French minds. The Americans, on the other hand, are Ngo Dinh Diem's admirers and backers. They like his character, which all are agreed is likeable. They like his strong stand against Communism. At the time of writing, it seems clear that they would be very sorry to see him replaced. They are not impressed by French views, because they think France failed in every possible respect in Indo-China. Ngo Dinh Diem, on his side, seems to like the Americans and has been called by foes "pro-Yankee."

The differences, however, are wider still than this. It is doubted whether the Americans look forward to the elections with as much interest as the French. They see in South Viet-Nam a bulwark against Communism and are anxious to support it in this rôle. They believe—or, anyhow, act as though they believed—that the hostility of the south to the Viet-minh, the victors of the late war, is healthy and ought not to be discouraged. The French attitude is very different. It is in the unification of the country that they see the best prospects for the future, even if that re-unification should leave the Viet-minh predominant. Some notion of how deep the differences have become will be given by the fact that accusations have been heard on the American side of secret supplies having been handed over to the sects by the French, quite recently and long after the system of subsidies had been formally brought to an end. If this were true, the only possible motive would be that of weakening Ngo Dinh Diem, but it is denied by the French.

The French opinion is apparently that, whatever the result of the elections in terms of internal policy, the dislike of China and the Chinese, which they believe to be widespread, will act as a preservative. It is to be noted that at the Bandoeng Conference the Chinese Prime Minister Chou En-lai, whose attitude was so conciliatory throughout, said that China had no intention of interfering. However this may be, China's future attitude may be influenced by events elsewhere, and there can be no certainty about her action in the long run. The Foreign Office is said to agree with the French that Ngo Dinh Diem has been unsatisfactory, but we must remember that South Viet-Nam is now to be regarded as independent and that it would be unwise of any European Power to offend Asian susceptibilities by appearing to assume that it could bring about his resignation. Britain is, however, legitimately interested in the future of Indo-China as a whole and has every right to make her voice heard in any further talks on the subject.

At the time of writing, the affair has reached a stage so dramatic that a writer of fiction would have been accounted altogether too sensational if he had depicted a similar situation. On April 30 a revolutionary committee, of which the basis of authority was not clear, announced that the Head of the State was deposed and called on the Prime Minister to form a new Government, to restore law and order, get rid of the French Expeditionary Force, and arrange to elect a "people's assembly." To complicate matters, the truant Inspector-General, Nguyen Van Vy, appeared on the scene and announced his agreement with the action taken, but whispered to a French reporter that he was actually a prisoner. Not a prisoner in very close confinement, however, for later on he once more fled to the imperial residence at Dalat.

What has been the position of the Prime Minister in all this? The first reports described him as being under the thumb of the revolutionary committee. Later on, however, the impression prevailed that he was acting under its cover and had greatly strengthened himself. It is to be noted that the Head of the State, having overwhelmed him with bitter reproaches, suddenly switched to a gentle and friendly tone, though still proposing a conference at Cannes. We cannot as yet be certain that Ngo Dinh Diem had any part in the formation of the revolutionary committee, or, indeed, that he welcomed it. The full history of what has occurred in Saigon will doubtless take a long time to unravel. It is, however, largely academic by comparison with the urgent problems of the present and future.

Further developments are likely before these lines are read, and there is a reasonable chance that they will be for the better. Though there is no question of the military power of the sects having been broken, they have been checked in Saigon, and it does not seem possible for them to maintain their strength unless they are given outside assistance. Ngo Dinh Diem has brought some of his troubles on his own head by his earlier alliance with them. Although the United States, France, and Britain cannot forcibly interfere in the internal affairs of South Viet-Nam, they would certainly appear in a more respectable light if they would compose their own differences. These must be well known on the spot, and their existence can only encourage faction. We should not be misled by the extravaganza played on the Saigon stage into underestimating the importance of what has been happening, or of the grave dangers inherent in it.

THE EMPEROR OF VIET-NAM, WHO HAS RULED FROM CANNES. THE REVOLUTIONARY COUNCIL IN SAIGON VOTED TO DEPOSE HIM, BUT IT SEEMED POSSIBLE THAT WESTERN COUNSEL WOULD PREVAIL AND THAT, FOR THE TIME BEING AT LEAST, HE WOULD REMAIN THE NOMINAL HEAD OF HIS DISTURBED COUNTRY, IN SPITE OF HIS UNPOPULARITY WITH THE AMERICANS.

THE PRIME MINISTER, M. NGO DINH DIEM, WHO, THROUGHOUT THE DISTURBANCES IN SAIGON, HAS KEPT HIS FEET PLANTED FIRMLY IN SHIFTING SAND. CAPTAIN FALLS SAYS: "WE CANNOT AS YET BE CERTAIN THAT NGO DINH DIEM HAD ANY PART IN THE FORMATION OF THE REVOLUTIONARY COMMITTEE, OR, INDEED, THAT HE WELCOMED IT."

FORMER INSPECTOR-GENERAL OF THE GOVERNMENT FORCES, GENERAL NGUYEN VAN VY, WHO WAS NOMINATED BY THE EMPEROR TO ASSUME POWER IN SOUTH VIET-NAM. IN A TRIAL OF STRENGTH WITH THE PRIME MINISTER, GENERAL VAN VY'S *Coup d'état* FAILED, AND HE WAS OBLIGED TO FLEE TO THE ROYAL SEAT AT DALAT.

GENERAL NGUYEN THANH PHUONG, COMMANDER OF THE FORCES OF THE CAO DAI SECT, WHO HAS TAKEN A PROMINENT PART IN THE DISCUSSIONS CONCERNING THE FUTURE OF EMPEROR BAO DAI, WHOSE DEPOSITION HE SUPPORTS. THE CAO DAI SECT IS SAID, HOWEVER, TO BE VIOLENTLY ANTI-COMMUNIST, AND GENERAL PHUONG HIMSELF HAS SPOKEN OF "FREEING" NORTHERN VIET-NAM.

At the time of writing, it would seem that Mr. Diem's Government forces have achieved a sharp victory over the Binh Xuyen sect, and that the Prime Minister himself is more firmly entrenched than ever. Mr. Malcolm MacDonald, Commissioner-General for the U.K. in South-East Asia, and General Collins, President Eisenhower's special representative, have both called on Mr. Diem to express their hopes that there will be no revolutionary change in the constitutional government of Viet-Nam. There is no reason to suppose that Mr. Diem relishes the hot-heads on his committee, and if he is able to withstand their pressure until the situation in Saigon cools in his favour, he may well act upon the advice of the Western counsellors.

GLOUCESTER'S HISTORIC ANNIVERSARY: MARKED BY THE VISIT OF HER MAJESTY.

EXAMINING A MODEL OF THE CATHEDRAL: THE QUEEN, WHO WAS UNABLE, OWING TO RAIN, TO INSPECT THE ACTUAL RESTORATION WORK. HER MAJESTY WAS RECEIVED BY THE BISHOP OF GLOUCESTER, DR. ASKWITH, AND BY THE DEAN (SEEN RIGHT).

ACCEPTING A GOLD PAPER-CUTTER AS A GIFT FROM GLOUCESTER CITY: H.M. THE QUEEN, WITH THE DUKE OF EDINBURGH SEATED (RIGHT, CENTRE), AT THE LUNCH IN THE BEAUTIFULLY DECORATED GUILDHALL.

LISTENING TO AN ADDRESS OF WELCOME READ BY THE RECORDER OF GLOUCESTER, MR. RAGLAN SOMERSET, Q.C.: THE QUEEN, WITH (STANDING ON HER LEFT) THE DUKE.

GREETED WITH VOCIFEROUS ENTHUSIASM BY MASSED RANKS OF SCHOOL CHILDREN LINED UP IN THE PARK OF GLOUCESTER CITY: THE QUEEN AND THE DUKE IN AN OPEN CAR.

LEAVING THE ROYAL HOSPITAL WITH THE MATRON (LEFT): THE QUEEN. OWING TO RAIN, PRESENTATIONS WERE MADE IN THE BOARD ROOM, NOT OUT OF DOORS.

LEAVING GLOUCESTER CATHEDRAL: THE QUEEN, WITH (BEHIND, RIGHT) THE BISHOP OF GLOUCESTER, DR. ASKWITH, AND THE DEAN (IN FRONT, LEFT).

The Queen and the Duke of Edinburgh flew from Marham, Norfolk, to Moreton Valance in a *Viking* of the Queen's Flight on May 3 to visit Gloucester on the 800th anniversary of the granting of its first Royal Charter by Henry II. in 1155. It was the first visit of the Sovereign to the city since Edward VII.'s in 1909. The Royal pair were greeted at the airfield by the Duke of Beaufort, Lord Lieutenant of the County and High Steward of Gloucester; and at the city park by the Mayor, Mr. Howard Gibson, accompanied by the City Sword-Bearer and four Macebearers. Weather was at first fine enough for the Queen and the Duke to drive in an open car past ranks of cheering school children; but later rain fell. The works of the Gloucester Railway Carriage and Wagon Co. and the Shire Hall were visited before the lunch (prepared by cooks from No. 2 R.A.F. School of Cookery) at the Guildhall. In the afternoon the Queen and the Duke attended Divine Service at the Cathedral, and visited the Royal Hospital and Technical College and College of Art. In her speech in reply to the Loyal Address of Welcome the Queen referred to the added lustre given to the name of Gloucester by the heroism of men of the Gloucestershire Regiment in Korea.

THE STREET BATTLE IN SAIGON : CASUALTIES, OF THE STRUGGLE BETWEEN THE

VIET-NAM GOVERNMENT TROOPS, ARMED WITH AUTOMATIC WEAPONS, TAKING UP POSITIONS NEAR THE PALACE OF INDEPENDENCE, WHILE SMOKE FROM BURNING BUILDINGS HANGS OVERHEAD.

THEIR HOMES DESTROYED BY FLAMES OR MORTAR FIRE : FRIGHTENED CIVILIANS RUNNING FROM THE DANGER AREA DURING THE STREET BATTLE AGAINST BINH XUYEN.

BLACK SMOKE-CLOUDS FORMING OVER CENTRAL SAIGON AS THOUSANDS OF GRASS HUTS, THE SOCIAL WELFARE HEADQUARTERS AND THE PREFECTORAL POLICE BUILDING GO UP IN FLAMES.

CARRYING THE FEW POSSESSIONS RESCUED FROM THEIR SHATTERED HOMES, MEN, WOMEN AND CHILDREN TREKKING WEARILY INTO THE CENTRE OF THE CITY.

CARRYING A WOUNDED GOVERNMENT SOLDIER TO THE HOSPITAL IN THE BOULEVARD BONNARD. OVER 1000 SOLDIERS AND CIVILIANS WERE HURT IN THE FIGHTING.

CIVILIANS TRAPPED IN THE DANGER-ZONE TAKING SHELTER BEHIND A MOTORISED RICKSHAW AS SHOTS FLY IN THE BITTER STREET FIGHTING OF SAIGON AND NEIGHBOURING CHOLON.

The grim struggle for political power in South Viet-Nam continues to be obscured by the number of participants and by the variety of their allegiances, but at least one aspect of it was resolved recently when the National Army supporting the Prime Minister, M. Ngo Dinh Diem, inflicted a heavy defeat on the forces of the powerful Binh Xuyen sect during several days of bitter fighting in and around Saigon. The main action was fought on April 28 and 29, and the casualties were said to number 500 dead and 1000 wounded. Fighting flared up again on May 2, when Government troops launched a heavy attack on the remainder of the Binh Xuyen forces in the streets of Cholon, Saigon's Chinese town. The defeated rebels fled into the swamps three miles west of Saigon, their headquarters captured and burnt, their commander, General Le Van Vien, reported wounded, and their Chief of Staff dead. General Le Van Vien, former river pirate, controlled the police in Saigon, in addition to his

REFUGEES AND FLAMES – CLOSING STAGES NATIONAL ARMY AND BINH XUYEN.

A GOVERNMENT SNIPER LOOKS ANXIOUSLY AT THE BUILDINGS BLAZING ACROSS THE STREET. FIVE HUNDRED WERE REPORTED KILLED IN THIRTY-SIX HOURS' FIGHTING.

FIRE AND DESOLATION MARK THE PATH OF THE BATTLE AS THE BINH XUYEN FORCES MAKE THEIR RETREAT. TWENTY THOUSAND LOST THEIR HOMES IN THE SAIGON FIGHTING.

AFTER THE BATTLE HAD PASSED: FIREMEN ENDEAVOURING TO SUBDUE THE FLAMES IN THE BOULEVARD GALLIENI. THE DAMAGE IN SAIGON IS WIDESPREAD AND COSTLY.

A VIEW ACROSS THE ROOF-TOPS OF SAIGON, SHOWING CLOUDS OF SMOKE POURING ENDLESSLY FROM BLAZING HOMES IN THE RESIDENTIAL DISTRICTS OF THE CITY.

GOVERNMENT TROOPS SETTING UP A MACHINE-GUN POST, BARRICADED BY OIL DRUMS FILLED WITH SAND. THE SECOND OF THE THREE MEN SEEMS EXHILARATED BY THE FIGHTING.

ATTENDING TO A CASUALTY: RED CROSS ORDERLIES IN [illegible] FIND A MAN WITH A THROAT WOUND AWAITING [illegible]

gambling and vice monopoly, and it was inevitable that a conflict between his Binh Xuyen sect and the incorruptible Roman Catholic Prime Minister could not long be delayed. One of M. Diem's strongest supporters, the Caodaist General Trinh Minh The, was killed in the last minutes of the fighting while leading an attack on a bridge. Many civilian casualties were reported, and it is estimated that some 20,000 people have been made homeless as a result of the fighting. As these pictures vividly reveal, even a factional dispute such as this can bring misery to thousands.

READY TO HAND: A BRACELET WHICH INCORPORATES A POWDER COMPACT BEING DEMONSTRATED AT THE B.I.F., WHICH OPENED AT OLYMPIA ON MAY 2.

DEMONSTRATING HIS INVENTION FOR MOTORISTS: MR. J. TAYLOR SHOWING A DISPENSER FOR THE AUTOMATIC MIXING OF LUBRICANT ADDITIVE WITH PETROL.

TO CONVERT A BOILER INTO A WASHING MACHINE: A DEVICE, WORKED BY SUCTION FROM A VACUUM CLEANER, BEING EXAMINED BY A BUYER FROM PAKISTAN

DESIGNED TO MEET MODERN NEEDS: A BED WHICH CAN BE SIMPLY CONVERTED INTO A TABLE WHICH TOTALLY ENCLOSES THE MATTRESS, PILLOWS AND BLANKETS.

DEMONSTRATED BY THE INVENTOR: MR. E. F. COOMBS WITH HIS FOUR-IN-ONE ELECTRIC CABINET, WHICH CAN BE USED FOR HEATING, AIRING CLOTHES, AND FOR KEEPING FOOD WARM.

MAKING THE FIRST OFFICIAL OPENING OF THE B. MOUNTBATTEN, THE FIRST SEA LO

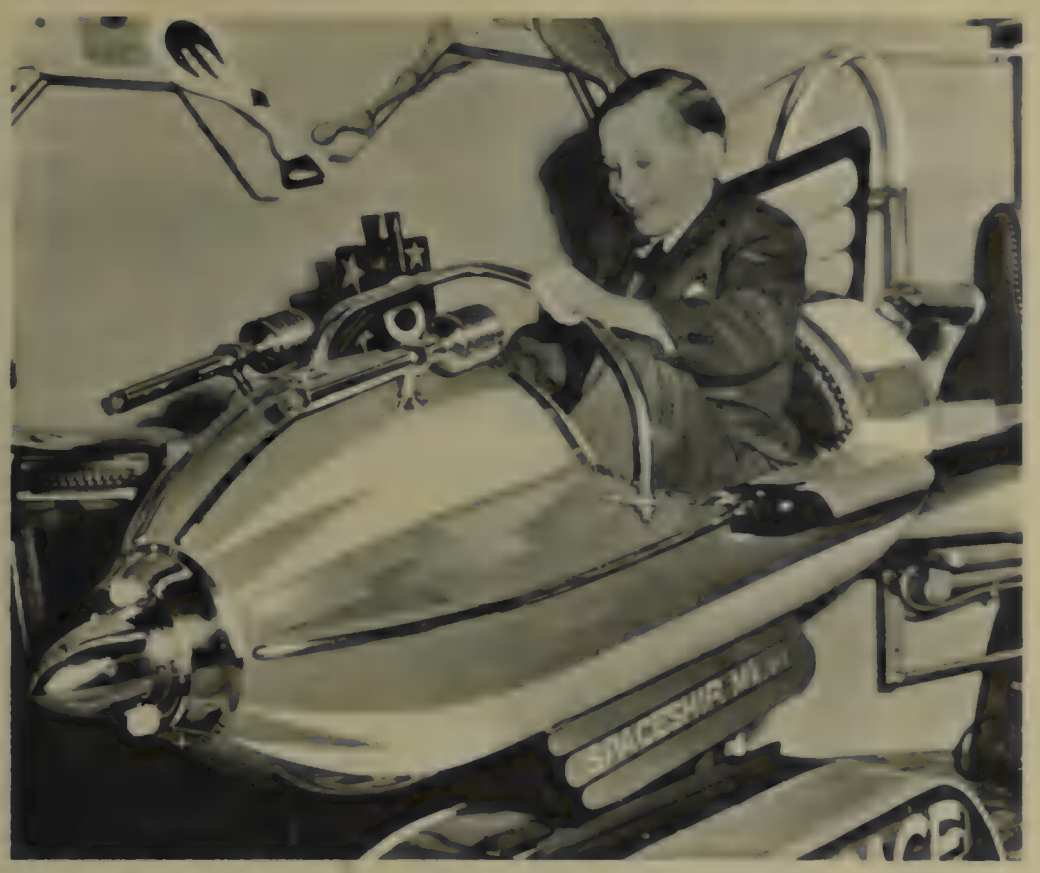
DISPLAYING A STRAW HAT AND BAG FROM ANTIGUA: A DECORATIVE VISITOR FROM GRENADA AT THE B.I.F. AT OLYMPIA. BUYERS FROM ALL PARTS OF THE WORLD VISITED THE FAIR.

ADMIRING A MOST REALISTIC BONE-CHINA MODEL OF A FALCON: THE DUCHESS OF KENT DURING HE VISIT TO OLYMPIA WITH PRINCESS ALEXANDRA (CENTRE).

THE 1955 British Industries Fair at Olympia was opened by Admiral Earl Mountbatten on May 2. It was the first official opening of the Fair in its forty years' history, as this year, for the first time, it is being run as a commercial proposition—that is, without Government subsidy except for the cost of publicity. A company, British Industries Fair Ltd., was formed last year to take over the London section of the Fair from the Board of Trade. This year the London exhibits are condensed into one hall—Olympia—instead of being shared between Olympia and Earls Court. At Birmingham, where the heavy section of the B.I.F. opened on the same day as the Olympia section, the Fair has always been organised by the Chamber of Commerce of that City. Both sections of the Fair were open from May 2 until May 13. The Commonwealth Section, which has always been one of the most interesting in the Fair, was in the Empire Hall at Olympia. Eight Governments participated:

"A SHOW PLACE FOR THE NATION'S GOODS": THE 1955 BRITISH INDUSTRIES FAIR—TH

DURING HER VISIT TO THE B.I.F. ON MAY 4: PRINCESS ALEXANDRA ADMIRING SOME RUBBER TOYS DURING HER TOUR OF THE EXHIBITION.



VISITING OLYMPIA WITH HIS MOTHER: PRINCE RICHARD, YOUNGER SON OF THE DUKE AND DUCHESS OF GLOUCESTER, ENJOYING A RIDE IN A "SPACE SHIP."

N ITS FORTY YEARS' HISTORY: ADMIRAL EARL PEAKING AT OLYMPIA ON MAY 2.

LISTENING TO THE "HEARTBEATS" OF HER WATCH: MISS PETULA CLARK TRYING OUT AN ELECTRONIC WATCH TIMER DURING HER VISIT TO OLYMPIA.

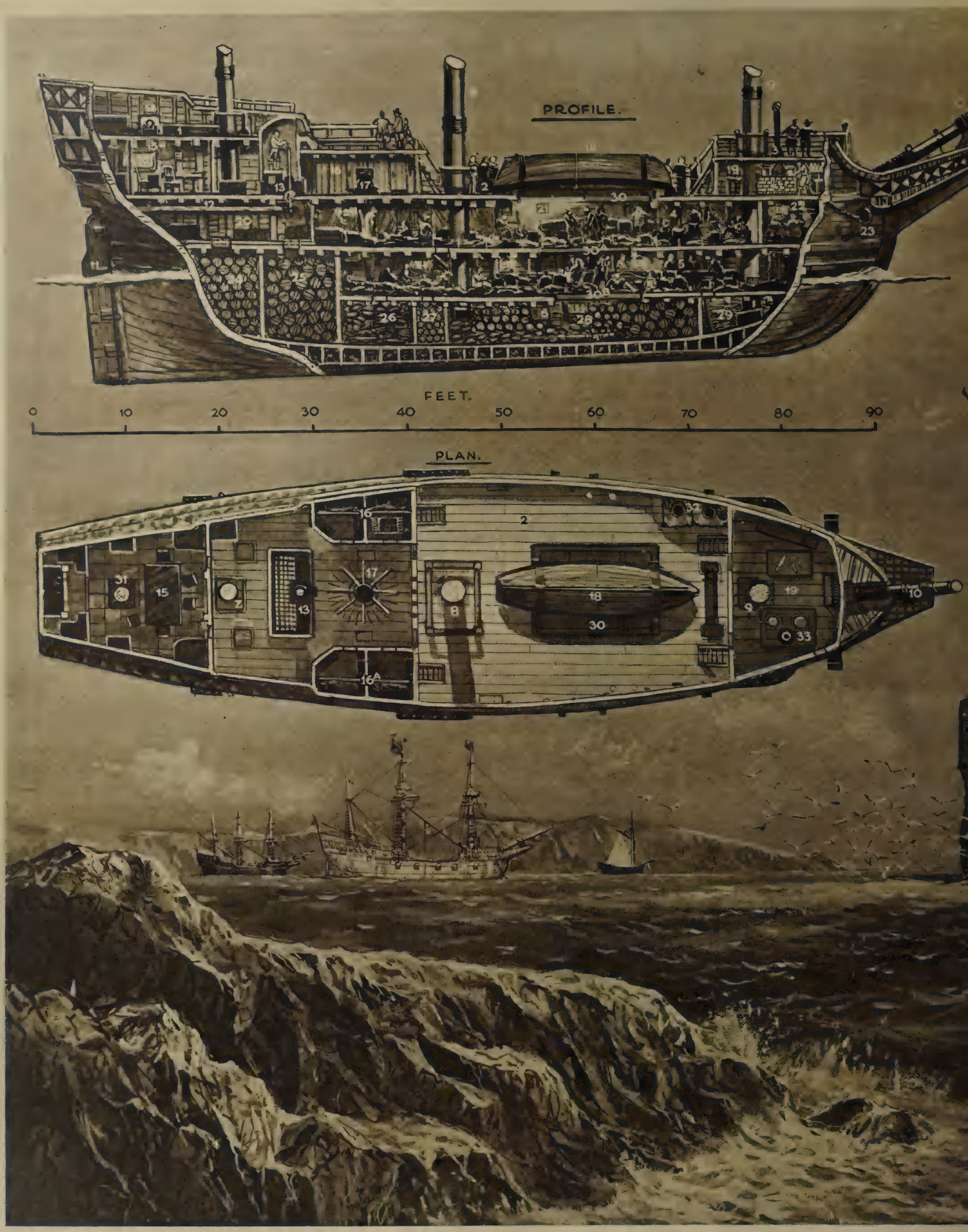
INVENTED BY A DRIVING INSTRUCTOR: MR. TEW'S PORTABLE CONTROLS FOR PROVIDING SECONDARY CONTROL OF THE FOOTBRAKE AND CLUTCH IN ANY CAR.

ON THE B.B.C. TELEVISION "INVENTORS' CLUB" STAND: A SAFETY DEVICE INVENTED BY J. KRAVEN TO PREVENT CHILDREN KNOCKING OVER SAUCEPANS ON A COOKING STOVE.

MEASURING LESS THAN AN INCH SQUARE: THE SMALLEST WATCH EVER PRODUCED COMMERCIALLY IN BRITAIN BEING DEMONSTRATED AT OLYMPIA, WHERE THERE WERE FINE EXAMPLES OF ENGLISH WATCHES AND CLOCKS.

Hong Kong, Malaya, Malta, Mauritius, the British West Indies, Cyprus, Northern Ireland and Pakistan. As in former years, the Royal family showed their interest in the B.I.F. and on May 4 it was visited by the Duchess of Kent and Princess Alexandra, and on the following day by the Duchess of Gloucester and Prince Richard. The Queen and the Duke of Edinburgh arranged to visit Olympia on May 10. Among the wide range of goods displayed in the London Section were furniture and fabrics; glass, jewellery, cutlery, leather goods, fancy goods, scientific and optical instruments, toys and games and a host of other items made in Britain and displayed to attract buyers from all over the world. Sir Ernest Goodale, C.B.E., M.C., chairman of British Industries Fair Ltd., described the B.I.F. as "a truly national asset" which has "a permanent part to play in promoting Britain's industry and commerce."

FIRST TO BE ORGANISED BY A PRIVATE COMPANY—VISITORS AND SOME EXHIBITS AT OLYMPIA.



A PROJECT is in hand to build an accurate representation of the original *Mayflower* and sail her on the route taken by the vessel of 1620. Though exact details of the ancient ship are not known, a fairly clear picture can be formed from contemporary records and diaries. She was apparently of about 180 tons, some 90 ft. long, and between 20 and 25 ft. wide. It is believed she was built *circa* 1588, and was therefore an oldish ship in 1620, though in good condition. Her normal employment probably lay in voyages to La Rochelle, Bordeaux, and other ports of Western Europe. She had the usual high forecastle, housing the galley (or perhaps the crew, as some think). Then followed the waist deck, pierced by the main hatch, upon which the long boat was stowed. Below was the first hold, in which was stowed a shallop in sections. On this deck there were a dozen "cabins," made largely of canvas, to give privacy to certain passengers; the rest pitched their beds and belongings in the holds. In the lower hold, unventilated, dimly lit, almost without heat, mixed up with spars and other gear, forty men, women and children endured the horrors of the voyage, disease causing many

[*Continued opposite.*

KEY TO "MAYFLOWE

1. Poop deck.
2. Waist deck.
3. Forecastle.
4. First hold, containing passengers, their baggage and bedding, a dozen canvas "cabins" and a shallop, in sections, stowed amidships.
5. Second hold. Forty passengers lived here during the voyage, amidst baggage, bedding, and spars and rigging stowed am ships.
6. Bottom of the ship.
7. Mizzen mast.
8. Main mast.
9. Fore mast.
10. Bowsprit.
11. Rudder.
12. Tiller.
13. Whipstaff and helmsm
14. Saluting gun.
15. The Captain's Gr Cabin.

HOW THE PILGRIM FATHERS SAILED FOR AMERICA IN 1620: THE FAMOUS SHIP "MAYFLOWER" RE

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, S.M.A., FROM AUTHENTIC

PROFILE AND PLAN.

16a. Four private cabins (2 port, 2 starboard).
17. Capstan.
18. Long boat.
19. Galley.
20. Tiller room.
21. In this hold the only light was from hatch and gun ports, opened only in fair weather.
22. Crew's quarters.
23. Hawser.
24. Barrels of biscuit-bread.
25. Barrels of fresh water.
26. General stores, agricultural implements, tools.
27. Gunpowder.
28. General cargo: casks of beer, dried meats, vegetables, etc.
29. Sail locker.
30, 30a and 30b. Hatches.
31. Brazier (for warmth).
32. Deck sanitation.
33. Cooking range.

Continued.]

deaths. Under the poop there were four substantial cabins, occupied by the Brewster, Mullins, Hopkins and Martin families. Jones, the captain, a martinet but apparently a fairly good seaman, had the best accommodation, occupying the Great Cabin aft, from which he rigidly excluded the despised pilgrims. The bottom compartments of the ship carried stores—the locked spirit room, the bread room, packed with barrels of biscuit-bread, the fresh-water store, the cargo [illegible] containing agricultural machinery, iron, lead, tools, etc., and, just aft of the base of the mainmast, the magazine. The hold farther forward held miscellaneous stores—smoked beef, dried tongues, salt pork, onions, turnips and beer in [illegible]; right forward was the sail locker, with the crew's quarters above. The *Mayflower* was unarmed except for a small [illegible] gun on the poop. The 102 pilgrims who sailed from Plymouth on September 6, 1620, comprised fifty men, twenty [illegible] and thirty-two children; the crew consisted of about twenty men. Mistress Hopkins gave birth to a baby [illegible] in mid-ocean—he was christened Oceanus. The pilgrims reached Plymouth Rock, Mass., on December 11 [old style].

EATED FROM AUTHENTIC RECORDS, TO SHOW ITS LIVING QUARTERS, HOLDS AND WORKING GEAR.

RDS AND WITH THE CO-OPERATION OF THE NATIONAL MARITIME MUSEUM.

ANGELS WITH MOUSTACHES, AND THE CROSS AND THE LOTUS: LIGHT ON THE MEDIÆVAL CHRISTIANS OF KUBLAI KHAN'S CHINA.

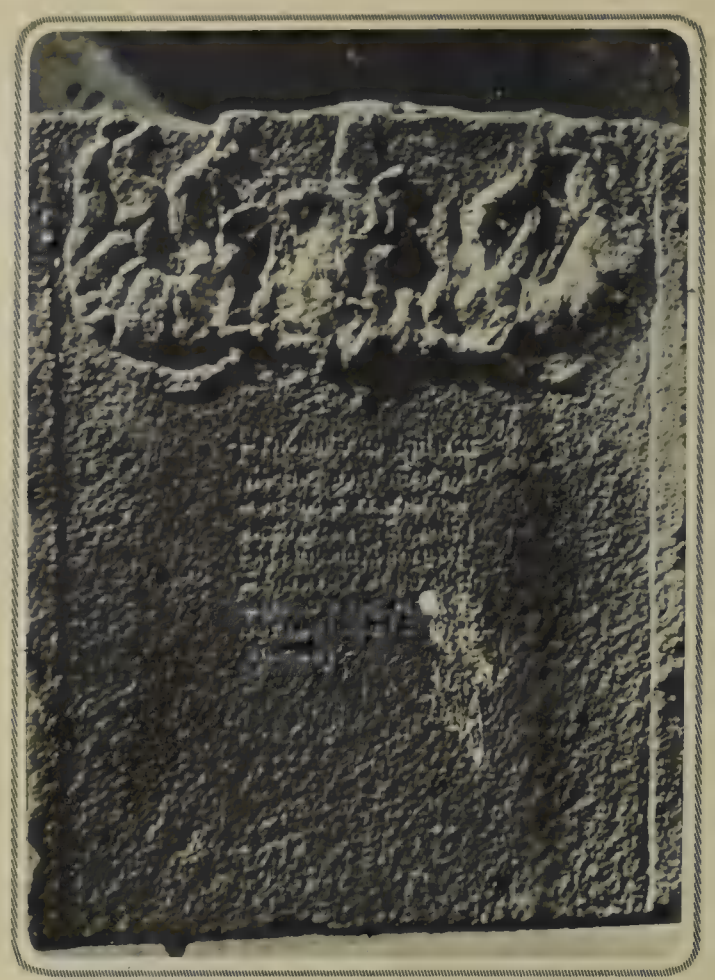


FIG. 1. ALMOST CERTAINLY THE GRAVESTONE OF ANDREW OF PERUGIA, THE FRANCISCAN FRIAR, WHO WAS BISHOP OF ZAITUN, IN CHINA, IN 1330. BEARING AN INSCRIPTION IN LATIN AND ANGELS SUPPORTING A CROSS ON A LOTUS FLOWER.

FIG. 2. FOUND IN THE HEART OF A MEDIÆVAL WALL IN CH'UAN-CHOU: A STATUE OF AN INDIAN BUDDHIST MONK, PERHAPS PART OF A TEMPLE BUILT FOR INDIAN MERCHANTS IN CHINA 1000 YEARS AGO, BUT WHICH FELL INTO RUINS ABOUT A.D. 1368.

FIG. 3. A BURIAL STONE BEARING A CHRISTIAN CROSS, AN INSCRIPTION IN CHINESE SCRIPT OF THE DATE "FEB. 25, 1324"; AND, IN THE CENTRE COLUMNS, IN CHINESE IN TIBETAN PHAGSPA SCRIPT—"I-KUNG LIU, HIS GRAVE EPITAPH."

Concerning the remarkable sculptures and inscribed stones illustrated on these two pages, PROFESSOR JOHN FOSTER, D.D., *Professor of Ecclesiastical History in the University of Glasgow, writes (in an article compressed from a longer text):—*

A BIG haul of Christian relics from the China that Marco Polo knew has just come to light. They are in the city of Ch'üan-chou, in the province of Fukien. Ch'üan-chou was to the Empire of Kublai Khan what Shanghai has been to modern China. Polo knew Ch'üan-chou by the name of Zaitun, and wrote of it ■■ "one of the two greatest harbours in the world for commerce." Ch'üan-chou has long been a place of departed glories, but it kept its mediæval walls almost intact. During the war with Japan the walls were pulled down. A Chinese schoolmaster named Wu got to work when the war was over, collecting carved stones from the remaining rubble. He was years late upon the scene, and much of the old stone had been used for new building. Even so, he filled the yard of his house, took photographs of the best pieces, and gave ■ set of the photographs to a British acquaintance who was being repatriated. The stones photographed are in three sets. First are twenty-six which Wu marks as Buddhist and judges to be the remains of a temple subscribed for by foreign merchants and built by a monk from India a thousand years ago (Fig. 2). Second, come thirty Muslim gravestones, thirteenth and fourteenth century, with Arabic lettering in bold relief. Third, there are nineteen stones which Wu labels Christian. Of fifteen of these there can be no doubt, because the central ornament is the cross. It is with these Christian stones that I am concerned. We have never had so big a single find before; they are the most definite evidence yet of two Christian communities living side by side in this great port; and they are unique among Chinese relics in some of their art forms, especially angels. During the Mongol period, Christians had been most prominent in China. Kublai Khan's mother was a Christian. The official Chinese history records that she was buried in a Shih-tzu-ssu, "Figure 10 Monastery." Figure 10 in Chinese is a cross—a "Monastery of the Cross." Kublai's mother was born of Christian stock. She was a Kerait princess from the region near Lake Baikal, and Keraits had been Christians for 300 years before her. No wonder that Kublai Khan, with such Christian influences around him from childhood, should

[*Continued below, left.*

FIG. 4. BEARING THE CROSS AND AN INSCRIPTION IN SYRIAC SCRIPT OF WHICH SOME WORDS ARE IN SYRIAC LANGUAGE, INCLUDING THE NAME "ALEXANDER" AND "IN THE NAME OF THE FATHER AND OF THE SON AND OF THE HOLY GHOST . . ."

FIG. 5. THE STRANGEST OF THE CHRISTIAN STONES: ANGELS SUPPORT A CROSS; BUT THE ANGELS HAVE MOUSTACHES, MONGOLOID FACES, NO WINGS, BUT SCARVES, TRAILING TROUSERS AND A THREE-POINTED CAP IN THE PERSIAN MANNER.

FIG. 6. A STRANGE BLEND OF CULTURES: THIS STONE, FOUND IN A MEDIÆVAL CHINESE WALL, CARRIES THE CHRISTIAN CROSS, SUPPORTED ON THE LOTUS STAND, WHICH WAS A CONCEPT FIRST BROUGHT TO CHINA BY THE INDIAN BUDDHISTS, AND WIDELY USED AS A PEDESTAL FOR SACRED OBJECTS. INTERTWINING STEMS BELOW SUGGEST A CROSS.

Continued.]

have been interested to meet men from Italy, the Polos, and should in 1269 (according to Marco's account) have asked the Pope to send ■ hundred missionaries. Marco says that Kublai added this forecast: "And so I shall be baptised. And then all barons and great men; and then their subjects. And so there will be more Christians here than in your parts." The hundred missionaries were never sent, but one lone Franciscan, Brother John of Monte Corvino, arrived in Khanbaliq (Peking) in 1294, the year that Kublai died. In 1307, seven Franciscans were consecrated bishops and sent out as reinforcements, but only three, Gerard, Peregrine, and Andrew, survived the perilous journey. These three were to become, in turn, Bishop of Zaitun (Ch'üan-chou), after Khanbaliq the second centre of the Franciscan mission. The missionaries were too late and too few to lead to the mass movement, foretold by Kublai. But there continued to be, even in the highest circles, Christians among the non-Chinese peoples—Keraits, Onguts, Uigurs, Alans—who served this Mongol dynasty or prospered from the trade of its far-flung empire. And they belonged to both communions, the Church of the East, often called Nestorian, with Syriac as its ecclesiastical language and its Patriarch at Seleucia-Ctesiphon, the old Persian capital, and the Church of the West, with its Latin liturgy and its authority from the Pope of Rome.

[*Thirteen of the Christian stones* (*Figs.* 1, 3–14) *are illustrated and individually described. The Phagspa script* (*the bold central characters in Fig.* 3) *has been read by Professor Cleaves of Harvard as being Chinese words in Phagspa script,* ■ *Tibetan script so called after a Lama who recommended its use for writing the many languages of Kublai Khan's empire. Concerning Fig.* 1 "*the most fascinating of all,*" *Dr. Foster writes*]: It is nine lines of indistinct lettering—badly photographed, too small, out of focus, and on a stone surface with many holes and marks. The top line has ■ cross on the left, and the ninth is a half-line, also on the left. Here then is a script which reads from left to right. Now there is no such script among all the Eastern languages in question. What could it be? The fact that there were Franciscan missionaries at Ch'üan-chou suggested the possibility of Latin. I looked again and saw that the first word might be HIC. Of course, I tried to make

[*Continued above, centre.*

CHRISTIANITY IN 14TH-CENTURY CHINA: NEW SIDELIGHTS

FIG. 7. THIS HAS MUCH IN COMMON WITH FIG. 6, AND, LIKE IT, WAS SEEN BY CHRISTIANS IN CHINA IN 1638, RECORDED AND SUBSEQUENTLY LOST. IN IT THE CROSS IS SUPPORTED BY A CLOUD, THE TRADITIONAL PEDESTAL OF TAOISM, ALSO USED BY BUDDHISTS.

FIG. 8. THIS MONUMENT IS PROBABLY WRONGLY RECONSTRUCTED. THE TOP STONE BEARS A CROSS ON A LOTUS, THE LOWER A QUOTATION (ON IMMORTALITY) FROM THE KORÂN IN ARABIC.

FIG. 9. HERE THE CLOUD AND LOTUS PEDESTALS OF FIGS. 6 AND 7 ARE COMBINED TO SUPPORT THE CROSS. IT RECALLS THE OLDEST CHRISTIAN RELIC IN CHINA, THE MONUMENT AT SIANFU, WHICH IS DATED 781 A.D.

FIG. 10 (ABOVE). THE MOST ELABORATE OF THE ANGEL PANELS. WINGED ANGELS WITH TRAILING DRAPERIES AND TIGHT-CLAD LIMBS BRING OFFERINGS TO THE FOOT OF THE CROSS. THE SCRIPT IS NOT YET IDENTIFIED.

FIG. 11. ANOTHER ANGELS-AND-CROSS PANEL, MUCH SIMPLER IN STYLE THAN FIG. 10. AS IN FIG. 10, HOWEVER, THE INSCRIPTION IS IN A SCRIPT WHICH NO ORIENTALIST HAS YET SUCCEEDED IN IDENTIFYING. THE ANGELS WEAR TWO-POINTED CAPS.

Continued.]

the second one IACET, but it was no use. But I soon recognised the third, SEPULTUS. "Here is buried. . . ." I thought of the three successive Bishops of Zaitun, Gerard, Peregrine and Andrew. And sure enough, the second word of line two, I could see beginning P—something—R, perhaps "Peregrinus." Then I got a note from my colleague, the Professor of

[*Continued below, right.*

FIG. 12 (ABOVE). ABOVE THE CHINESE INSCRIPTION "STRENGTH IS GREAT," IS A CROWNED HEAD AMONG CLOUDS, IN RATHER A PERSIAN STYLE, WHICH MAY REPRESENT CHRIST THE KING.

Continued.]

Humanity, to whom I had sent a copy of the photograph "The second line begins with ANDREAS." I looked again. The word following Andreas, which I had thought to be something like Peregrinus, I now saw was PERUSINUS. Andrew of Perugia! A Friar belonging to that town not far from Assisi, in 1307 he travelled across Asia—(these are his own words) "with much labour and weariness, hunger, perils by land and sea, plundered of everything,

[*Continued below, left.*

FIG. 13. A LARGE AND ELABORATE TOMB, IN A STYLE FAMILIAR IN MUSLIM CEMETERIES: THE CROSS IS SUPPORTED BY A LOTUS WITH LEAVES, WHILE BELOW ARE MOTIFS DERIVED FROM THE BUDDHIST LOTUS AND THE TAOIST CLOUD.

FIG. 14. IN THIS THE CROSS IS FLANKED BY ANGELS, SUPPORTED ON A LOTUS AND COVERED BY A FRINGED CANOPY IN THE INDIAN BUDDHIST STYLE. THE SCROLLS BELOW ARE SIMILARLY CANOPIED.

Continued.]

even tunics and cassocks." After some years at Khanbaliq he came south to the seaport of Ch'uan-chou (Zaitun), and in 1323, after Peregrine's death took charge of the see. I have spent hours looking at his gravestone anxious not to miss anything that can be deciphered. I am pretty sure I can see the word ORDINIS, and that would belong to the phrase "Ordinis fratrum minorum." I think I can see APOSTOLUS, it may be IESUS CHRISTI APOSTOLUS. I 've looked longest at that last half-line, for it contains the date, and no previously known record gives us the date of Andrew's death. His own letter, written in 1326, says "I am sound of body, and as far as age allows, active, having none of the defects, accidents, and properties of age except white hair." John of Cora records that in 1330 there were two Minor Friars, both Bishops in Zaitun, one Andrew of Paris, and the other Peter of Florence. It is most likely that "of Paris" is a mistake for "of Perugia." Looking at this most indistinct date, I can see the "M" at the beginning and "xii" at the end. And I suggest that the most likely date of Andrew of Perugia's death is 1332. Thirty-six years more, and there would come catastrophe, the end of the Mongol power, and the end of foreign communities and the disappearance, for the second time, of Christianity from Chinese soil. (*Photographs by Robert Cowper.*)

IN AN ENGLISH GARDEN.

DAPHNE BLAGAYANA.

By CLARENCE ELLIOTT, V.M.H.

IT is always a pleasure to record good behaviour on the part of any plant which has a general reputation for being temperamental, difficult to grow, tiresome to manage. As a family the Daphnes might be said to come into that category. A few of the species are relatively easy to manage, but on the other hand, some of the loveliest and the best among them are maddeningly uncertain as to whether they intend to tolerate you, your garden, your soil, your general behaviour, the fuss you make of them, or the extent to which you ignore and neglect them. I am inclined to think that in some cases it is a reasonable measure of neglect that certain Daphnes crave. *Daphne mezereon*, for instance, is often said to do better in cottage gardens than in more pretentious circumstances. Even the R.H.S. "Dictionary of Gardening" repeats this ancient cliché. Personally, I refuse to believe that any plant is class-conscious, not even the most voluptuous Cattleya or the most fussy Daphne. They merely know exactly what they want, and would perish rather than go without. Some plants do not even seem to know what they do want, and hasten to die of what appears to be congenital confusion of temperament.

My own garden could never fairly qualify for cottage-garden status. I sometimes wish it could. Yet *Daphne mezereon*, both the pink and the white, flourishes uncommonly well in it. The one attribute which my garden enjoys with most cottage gardens is that of being under-gardened. My mezereons are not for ever being messed about, forked, prodded and widged about, by an excess of paid labour. That, apparently, is what they enjoy, with the result that they flourish and flower with true cottage-garden vigour and profusion. And it is only in untormented ground that discreet sprinklings of self-sown seedings of mezereon are apt to spring up. Persistent forking and widging of the soil destroys spontaneous youngsters at birth. Two or three seedling mezereons have even sprung up in one of my sink rock gardens. The secret of their survival and success seems to have been that the seeds, carried by some bird, fell upon stony ground, and close to a plant of *Saxifraga irvingii*, which soon spread over them and prevented any chance of their perishing at the point of the widger.

The same sort of rather casual semi-neglect seems to have suited *Daphne blagayana* which my son planted here five or six years ago. He put in three small pot-grown specimens, placing them about 18 ins. apart, in a bed of stiff, stony soil on the north side of the wall of a stone shed. There they settled in at once and started throwing out their prostrate stems in all directions, until to-day the colony is the finest I have ever seen, covering a space 3 ft. by 4 ft., and carrying in late April and early May a glorious crop of heads of fragrant, creamy-white blossoms. These plants have provided two or three moderate crops of cuttings for propagation, but have had no special attention beyond pegging down some of the stems early in their career, though the clump is now due for a top dressing of soil. The natural habit of this Daphne is prostrate, and it is a good plan to place stones upon any stems which become long and bare, and to top dress now and then to encourage them to root as they go. *Daphne blagayana* can not always be relied upon to prosper in this way. I have recently seen three specimens which had suddenly dropped their leaves and were looking thoroughly sick and discontented. I can only imagine that they lacked the cool shade and shelter of the wall protecting the colony in my garden. It may be, too, that the large admixture of broken oolitic limestone in my soil has pleased the plant.

(ABOVE.) THE THREE SMALL PLANTS OF *Daphne blagayana* WHICH MR. ELLIOTT PLANTED ABOUT FIVE OR SIX YEARS AGO ON THE NORTH SIDE OF A WALL. "TO-DAY THE COLONY IS THE FINEST I HAVE EVER SEEN, COVERING A SPACE 3 FT. BY 4 FT."

Photograph by Peter Pritchard.

A DETAIL OF MR. ELLIOTT'S COLONY OF *Daphne blagayana*: TO SHOW THE "HEADS OF FRAGRANT CREAMY-WHITE BLOSSOMS."

Photograph by Peter Pritchard.

That delightful shrub, the dwarf almond, known until recently as *Amygdalus nanus*, but now to be called, our masters tell us, *Prunus tenella*, is flowering here (late April and early May) as freely as ever, and this year I am growing the form *P. tenella gessleriana*, known also as the "Fire Hill variety," which has flowers of a much deeper, warmer pink than the type. The flowers of *gessleriana* are said, too, to be larger. I can not yet judge one against the other, except as to the depth of colour, as to which there could be no mistake, for my ordinary *P. tenella* has been established now for four or five years, whilst *gessleriana* was only planted last autumn. A few branches of the two, side by side in a vase, show certain differences, apart from the deeper colour of *gessleriana*.

In the type, the flowers, although sufficiently plentiful, are by no means as profuse as with *gessleriana*, and their beauty is enhanced by young, fresh green leaves sprouting from among them, whilst in the variety there is as yet no sign of leaves. Both make enchanting colonies of slender 2- to 3-ft. stems, wreathed with their small, pale pink almond blossoms.

An excellent dwarf shrub for an open space on the outskirts of the rock garden or some choice spot in a shrub border. I have noticed a most odd trick, or disease, which attacks my *Prunus tenella* each summer. Suddenly a number of its young, leafy, growing shoots turn brown, and collapse. At first sight this is rather alarming. But I have never taken council with experts on such matters, so have no idea what the cause of the trouble may be. Fortunately, however, no permanent harm seems to come from this strange outbreak. The withered shoots soon disappear, after which growth continues in a normal healthy way, and the branches flower next spring as profusely as ever.

This spring, for the first time in my life, I am enjoying that fine climber, *Clematis armandi*. How foolish and slow-witted of me to have gone without it for so long! Yet but for the generosity of a friend who sent me a pinch of seed of the plant five or six years ago I would be without it still. These seeds came from a plant of the pale pink variety of *C. armandi* called "Apple Blossom," but all half-dozen or so plants which I raised have produced the white flowers of the normal type. The two specimens which I have kept and planted out in my garden to climb over stone walls are waiting for me to devise some sort of fixtures on the walls—probably wires—by which to train them out in the way they should go. So far my *armandis* have been given rather inadequate supports, and, as a result, have rather a bunched-up appearance. In the matter of supports for climbers which are not self-clingers, the Cotswold stone "dry" walls, built without mortar, are rather difficult to manage. They give no ready-made opportunity for fixing wires or trellis. All they offer are solid and irregular limestone rocks with empty spaces between. Clearly I shall have to go into committee with a builder-neighbour, who combines unlimited supplies of bright and splendid ideas with a great and genuine appreciation of plants and flowers. *Clematis armandi*, with its handsome evergreen laurel-like leaves and panicles of snow-white 2-in. blossoms in April-May, deserves the best and most encouraging type of support that builder-gardeners can devise, and when that has been accomplished I shall most certainly have to buy a young specimen of the lovely "Apple Blossom" form of *armandi*.

THAT FINE CLIMBER, *Clematis armandi*, WHICH HAS "HANDSOME EVERGREEN LAUREL-LIKE LEAVES AND PANICLES OF SNOW-WHITE 2-IN. BLOSSOMS IN APRIL–MAY." THERE IS ALSO A PALE PINK VARIETY CALLED "APPLE BLOSSOM." (*Photograph by J. E. Downward*).

AN IDEAL EXPRESSION OF FRIENDSHIP.

To have a copy of "THE ILLUSTRATED LONDON NEWS" sent each week to friends, whether they live at home or abroad, will be an act of kindness much appreciated by them. Orders for subscriptions should be handed to any bookstall manager or newsagent, or addressed to the Subscription Department, Ingram House, 195–198, Strand, London, W.C.2, and should include the name and address of the person to whom the copies are to be sent and the price of the subscription.

RATES OF SUBSCRIPTION TO "THE ILLUSTRATED LONDON NEWS"
Published at 2/- Weekly

THESE TERMS ARE INCLUSIVE OF POSTAGE	12 months and Xmas No.			6 months and Xmas No.			6 months without Xmas No.			3 months without Xmas No.		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
United Kingdom and Eire ...	5	16	6	3	[illegible]	0	2	16	6	1	8	6
Canada	5	14	0	2	19	0	2	15	0	1	[illegible]	0
Elsewhere Abroad	5	18	[illegible]	3	1	3	2	17	6	1	9	0

FOUNDED IN 1855: EPSOM COLLEGE—WHICH THE QUEEN ARRANGED TO VISIT ON MAY 13.

A BIOLOGY CLASS IN PROGRESS. EPSOM COLLEGE HAS LARGE SCIENCE BUILDINGS WITH LABORATORIES, INCLUDING A BIOLOGICAL BUILDING.

IN THE DAY ROOMS: BOYS WORKING AT THEIR INDIVIDUAL CUBICLE DESKS, WHICH CAN BE DECORATED IN ACCORDANCE WITH THE OWNER'S PARTICULAR TASTE.

BOYS WAITING FOR THE ANNUAL T.B. TEST. SCHOOL BUILDINGS BEHIND INCLUDE THE CHAPEL (LEFT) AND BIG SCHOOL (RIGHT OF CLOCK TOWER). (INSET.) MR. H. W. F. FRANKLIN, THE HEADMASTER.

WITH A TABLE FOR TROPHIES WON BY SCHOOL TEAMS AND INDIVIDUALS. THE FFENNEL SHIELD, FOR SHOOTING, NEAREST THE CAMERA: THE LIBRARY.

STUDYING ART UNDER MR. D. A. BARNHAM: A CLASS IN THE HOLMAN ART ROOM, WITH EXAMPLES OF PUPILS' WORK DECORATING THE WALLS.

SHOWING THE SEPARATE WASH-BASINS, WITH HOT AND COLD RUNNING WATER, IN EACH BOY: A VIEW OF ONE OF THE SCHOOL DORMITORIES.

The Queen and the Duke of Edinburgh arranged to visit, on May 13, Epsom College, which celebrates its centenary this year. Founded by John Propert in 1853 as chief part of a Foundation for the benefit of widows and orphans of members of the medical profession, it was opened as a public school in 1855 as the Royal Medical Benevolent College, but in 1903 the words "Medical" and "Benevolent" were removed from its title. Though it is now a modern public school, it has retained close links with medicine, and a large number of boys educated there enter that great profession. The fine buildings include the War Memorial Chapel, Big School, Wilson House (built in 1873 by the gift of Sir Erasmus Wilson), [illegible] science buildings with lecture theatres and laboratories, and a [illegible] and two Natural History Museums, the Holman Art Room and the [illegible] Epsom College has a fine sporting record, particularly in the [illegible] the list of old boys includes the well-known artists John Piper and [illegible] land. Canon Barton, Headmaster 1914-22, came from Winchester and [illegible] the house class-rooms on the "Toyse" system. The present Headmaster [illegible] formerly Assistant Master at Radley and at Rugby, and is a [illegible]

A PAGE FOR COLLECTORS.

SMALL-SIZE LUXURIES.

By FRANK DAVIS.

IT is true enough that a great deal of the more luxurious furniture made in France throughout the eighteenth century is exceedingly ornate, and, for that matter, so is much of the English, especially that made before the middle of the century. In each country we are liable to remember best the marvellously intricate and showy cabinets and tables and chairs made for a palace, and to forget that side by side with all this ostentation was a market for small intimate objects with simple lines and discreet ornament. Here are three such pieces to come up in a sale at Christie's on May 19, each small enough for the smallest modern band-box of a flat, each so straightforward in the essential elements of its design as to meet with the approval of the most austere devotee of modern fashions, but each, I think, redeemed from the stark geometrical fads of to-day by an ingenuity, not to say playfulness, in detail and ornament which leads the eye engagingly from one pretty conceit to another.

Whether the craft of cabinet-making will ever wholly recapture this spirit remains to be seen. Perhaps it never will; perhaps it is as well if it does not, for these things were made for a closed, luxurious world of privilege which is not likely to return. If it were possible to produce, not copies but objects equally carefully designed and put together in a modern idiom, the cost would be considerable; I doubt whether either the patrons or the craftsmen have yet been evolved in sufficient number, and, without the former, the latter, however gifted, would be breaking their hearts. The point is that these delicious bits of agreeable nonsense are made as if they were jewels, so that even if you don't particularly like them, you cannot but marvel at the pains bestowed upon them and at the nicety of their detail. This is not to say that there have not been good, careful workmen, both before and since, but never, surely, a time when good workmanship was better appreciated and given its chance to spend a honeymoon with good design. However, I have not the least desire to ram my own particular prejudices down anyone's throat, so I am well aware that many people find these small pieces finicky and over fragile—and, true enough, they were not made for a rough-and-tumble household. But if there is any virtue in the craftsmanship of the past, it is worth more than a casual glance, and I make no apology for discussing these three things in some detail.

Anybody with the aid of a pair of compasses can design a circular table like Fig. 3; having done that, what an unlovely mess you can make of it! You can make a fine hash of the legs, you can plaster ornament all over it, you can play all kinds of tricks, and the result will be very different to this piece. What has the cabinet-maker, L. Delahaie, done with this? To begin with, he has used kingwood and set off its warm beauty with rectangular Japanese lacquer panels in black and gold to form the frieze. He chose mahogany for the legs, of cylindrical section and fluted, and tapered them down, thus giving an appearance of lightness; the eye is deceived into thinking the table weighs much less than it actually does—an old trick this, well known to the ancients when they built the columns of a Greek temple. Above each leg and between the panels of the frieze are beautifully cast and chased ormolu plaques—flaming torches tied by ribands. The frieze is fitted with small drawers and two black leather-covered slides. The gallery round the circumference is pierced with circlets and the top of the table is covered with green leather, tooled and gilt. In short, wood-work, metal-work, lacquer-work and leather-work combined in one small object. So much for that.

FIG. 1. BY E. LEVASSEUR: A LOUIS XV. MARQUETRY KIDNEY-SHAPED WORK-TABLE. (22½ *ins. wide*; 29½ *ins. high.*)

The frieze of this table (which is stamped *E. Levasseur* in two places on the underneath) is fitted with a tambour panel enclosing five small drawers and with two swivel drawers at the sides. It is inlaid in various woods with buildings and castles on a stained-wood ground with rosewood borders. The table top is inlaid in various woods in an oval panel.

Fig. 2, by N. Grevenich, shows a very sparing use of ormolu, and relies mainly upon a discreet use of kingwood, mahogany and satinwood. The ormolu is confined to the pierced gallery, to the two keyholes, and to the toes, which are cast and chased with wave ornament. The legs are slightly curved and tapering; the little raised cabinet at the back has a tambour-panelled front (an effective herring-bone design). Of the two drawers, the upper one encloses a black leather-covered slide with an inkwell and small compartments. The plain geometrical design of the inlay is in mahogany and satinwood. Fig. 1 is more playful, at any rate, less severe—some, perhaps, will say a trifle silly; if so, we were no less playful, or, if you prefer it, no less silly, long ago in the sixteenth century, when we were fond of decorating chests with inlay representing the Palace of Nonsuch, the Royal residence built by Henry VIII. near Cheam, in Surrey, which so captivated the imagination of that age. The frieze is inlaid in various woods within rosewood borders on a stained-wood ground; it slides tambour-fashion, revealing five small drawers, and there are two swivel drawers at the sides—altogether a very neatly contrived arrangement, designed obviously for feminine use—for silks and cottons and needles, and so forth, and equally suitable for letters, bills—especially unpaid bills, which would surely seem fairly innocuous in such a hiding-place—or, nowadays, for copies of football pools, those symbols of hope eternally renewed. The top—just visible in the photograph—is inlaid in an oval panel with ruins and buildings, the panel surrounded by a trellis and rosette pattern, with floral festoons within kingwood borders. The legs, slightly curved and tapering, end in ormolu toes like those of the *Bonheur du Jour* of Fig. 2, cast and chased with wave ornament. It is just these small details which add up to the distinction between the ordinary and the fine; even these odds and ends of ormolu mouldings can vary in quality, the best crisp and clear-cut, the worst—and especially later imitations—smudged and careless.

I don't think it is too fanciful to suggest that if all we had left of the work in ormolu—*i.e.*, gilt bronze—of the French eighteenth century was a number of small odds and ends like these toes and the plaques on Fig. 3, we should be justified in deducing from their quality that this particular craft was an important one and that the standards set by its leaders must have been unusually high; for if the ordinary run of commercial castings is first class, you can be reasonably certain that there are one or two exceptionally gifted men in the background. And so, indeed, it was; and how I wish I could take a fortnight off this very moment and pursue that particular hare from the Wallace Collection *via* the provincial museums of France and Versailles and the Carnavalet, ending up at the Louvre! And what a range of ingenious and remarkable works in bronze would be revealed!—I don't mean sculpture, but all the decorative details—from door-handles to clock-cases, from keyholes to wall-lights, and, not least, those gilt-bronze ornaments with which the French liked to embellish Chinese porcelain, especially celadon—and oddly, and contrary to all the nice æsthetic theories of the best people nowadays, succeeded sometimes in making the celadon look as if it had been actually intended for its European frame.

There are some notable names among these workers in bronze; of them, that of Pierre Gouthière is probably best known; after him, Caffieri. As is inevitable, these and other names are frequently attached to particular pieces without the slightest evidence, just as we speak of Chippendale when we mean "in the style of Chippendale." But then, we all like to persuade ourselves that our own particular geese are swans.

FIG. 2. BY N. GREVENICH: A LOUIS XV. KINGWOOD *BONHEUR DU JOUR*. (23 *ins. wide*; 40 *ins. high.*)

The raised cabinet at the back of this *Bonheur du Jour* has a tambour-panelled front and is fitted with two drawers in the centre, the top drawer enclosing a black leather-covered slide and compartments and inkwell.

Illustrations by courtesy of Christie's.

FIG. 3. BY L. DELAHAIE: A LOUIS XVI. KINGWOOD AND BLACK LACQUER CIRCULAR TABLE. (25½ *ins. diam.*; 29 *ins. high.*)

This circular table, stamped *L. Delahaie* in two places, is fitted with two small drawers and two black leather-covered slides in the frieze. The Japanese black lacquer panels of this frieze are decorated in gold and colours with Oriental figures, landscapes, rockwork and trees within a kingwood border. The legs are mahogany.

GAY SYMBOLIC PICASSO DRAWINGS: RECENT WORK NOW ON VIEW IN LONDON.

A CIRCUS SUBJECT: ONE OF THE PICASSO DRAWINGS ON VIEW AT THE MARLBOROUGH FINE ARTS GALLERY. SIGNED AND DATED 10.I.54. (*Pen and brush in Indian ink; 9½ by 12⅛ ins.*)

THE OLD ARTIST AND HIS YOUNG MODEL. SIGNED AND DATED 7.I.54. (*Pen and brush in Indian ink; 9½ by 12⅛ ins.*)

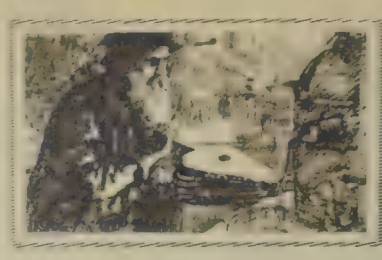
ARTIST AND MODEL. SIGNED AND DATED 27.II.53 AND 14.I2.53. (*Pen and brush in Indian ink with traces of body colour; 9½ by 7⅞ ins.*)

BEAUTY AND THE APE CONFRONTING PIERROT, WHO HOLDS A MASK BEFORE HIS SAD, LONGING FACE: A SYMBOLIC SUBJECT. SIGNED AND DATED 25.I.54. (*Indian ink; 9½ by 12⅛ ins.*)

THE GIRL TANTALISING THE MONKEY WITH AN APPLE, WHILE THE CLOWN GAZES SADLY AND LONGINGLY AT HER BEAUTY. SIGNED AND DATED 25.I.54. (*Brush drawing in Indian ink; 9½ by 12⅛ ins.*)

THE GIRL TANTALISING THE MONKEY WITH AN APPLE, WHILE A SILENUS-LIKE FIGURE GAZES LAUGHINGLY AT HER BEAUTY. SIGNED AND DATED 26.I.54. (*Indian ink and coloured inks with traces of body colour; 9½ by 12⅛ ins.*)

Pablo Picasso, septuagenarian artist whose immense vitality and infinite variety never cease to surprise, has, in the course of his long and distinguished career, aroused as much shocked criticism as he has unbounded admiration. London now has the opportunity of seeing a remarkable series of drawings which this most controversial of all great figures in the world of art completed between November 27, 1953, and February 3, 1954. They are on view at the Marlborough Fine Arts Gallery, Old Bond Street, together with a few Picasso bronzes, where they will remain until June 24. Some of these drawings, which are untitled, present figures from the circus—personages which have always had a great attraction for Picasso—and there is also a series showing an artist's model and the painters who are attempting to record her beauty. All the drawings are naturalistic, and indeed, as Miss Rebecca West points out in her characteristically brilliantly-written introduction to the catalogue, they recall the work of Picasso's "Blue Period." They are symbolic, for the model would appear to stand for feminine beauty; and her effect on mankind is recorded by the other personages presented, while the monkey perhaps stands for physical desire; and they are also gay and, in some cases, very amusing works, illustrating the artist's splendid draughtsmanship and satirical and inventive mind.



THE WORLD OF SCIENCE.

ON HEARING THE FIRST NIGHTINGALE.

By MAURICE BURTON, D.Sc.

WE were expecting a visitor from London. We could not be sure whether he would be arriving by the last train that night or by the first train the following morning. I had decided to wait up, on the chance of his catching the night train. It was a pleasant evening, sufficiently warm to tempt one out-of-doors. We have had few enough such evenings so far this spring. I went to the front door, and, as I stood in the porch, I heard my first nightingales of the year.

PROBABLY THE MOST FAMOUS SINGER IN THE WORLD, HUMAN SINGERS NOT EXCEPTED: THE NIGHTINGALE, WHICH MAY BE SAID, LIKE ALL FIRST-CLASS ARTISTES, TO BE APT TO BE TEMPERAMENTAL. IF WEATHER CONDITIONS ARE NOT FAVOURABLE, THE BIRD DOES NOT SING, AND WILL REMAIN SILENT FOR DAYS AND NIGHTS OF COLD WINDS OR RAIN, AND THIS EVEN DURING ITS SHORT SINGING PERIOD (MID-APRIL TO MID-JUNE).

It has been said that silence is not just the absence of sound, that silence has a dynamic quality of its own. It is a thesis I accept without being able to understand it. This dynamic quality is best felt at night, when the world is asleep. And it is then, when the air is vibrant with silence, that the nightingale's song produces its magic spell. This night, it drew me down to the front gate, not because I could there hear it better. It was instinctive on my part to move into the darkness, to leave the lights of the house behind me. Darkness, silence and the nightingale's song blended. Indeed, the song from the birds did not so much break the silence as flow into it.

I heard the last train from London draw into the station a half-mile away, then heard it rumble away towards Guildford. A few minutes later a church clock struck midnight, a mellow twelve strokes from the deep distance. The last of the passengers from the train had passed and our visitor was not among them. But I lingered on, listening. It seemed that a row of a dozen nightingales were spaced out in the woods across the road. Their chorus was not continuous, but as first one bird and then another gave its burst of song it seemed to be nearly so. At intervals a motor-car would pass along the road between me and the nightingales. Was it my fancy, or did the sound of the car interrupt the song? From being irritated by the mechanical intrusions I began to take careful note. Unless much mistaken, it seemed to me that the harsh sound of the motor vehicle did stop the birds singing, and there was a perceptible interval after a car had passed before the singing was renewed. Did the artificial sounds spoil the birds' enjoyment of the night as it did mine? Do the birds, in fact, enjoy singing?

In recent years, the private lives of birds have been laid bare as never before. Their actions and motives have been dissected and analysed more than those of any other kind of animal. At least one investigator has made a close study of the song of a single species of bird. In doing so he has been able to show the significance of every note uttered. For many other species it has been possible to catalogue quite a number of them: the alarm notes, warning notes, scolding notes, and so on, until we are left with bird song as a means of vocal communication and nothing more. From such studies song emerges as a form of language, more rudimentary than human speech but no less utilitarian. Other close comparisons can be made between the vocal expressions of man and birds, but there are differences between them as well.

Not all birds sing, although all make some vocal sounds. Even the so-called mute swan is not wholly silent. There is, however, a seasonal fluctuation in the use of the voice. In this country, the robin comes as near as any to singing all the year round, but even it has its silent period. Others sing only in the breeding season, or are then at their best. Alongside this we have the fact that the reproductive glands wax and wane seasonally, and as these glands rise to maturity the outburst of song rises to its peak, declining as the glands themselves decline in size and function.

The breeding season of a bird is a vital period for the species. For the individual it is a time of maximum creative effort. For the species it is, therefore, a period of maximum utility. A nesting-site must be occupied and a territory surrounding it for feeding the future brood. Ownership of both these properties is heralded, to all whom it may concern, by song. The birds must mate, and to this end the cock advertises his presence so that a hen may seek him out and settle down with him to the serious activities of nest-building and egg-laying. When the eggs are laid, or the young are hatched, alarm notes are needed to warn of danger, scolding notes needed to warn off intruders. And so we could go on cataloguing all the sounds made by this or that bird and indicating the practical value of each. It is difficult to argue from this that there is anything more to it. Here, it seems, is where the exception of the nightingale can be used to test the rule.

A BIRD WHICH HAS INSPIRED SO MANY POETS: THE NIGHTINGALE, WHOSE SONG IS DISCUSSED BY DR. BURTON ON THIS PAGE. HE SPECULATES AS TO WHAT HAPPENS IN THE LIFE OF THE BIRD DURING THE UNFAVOURABLE WEATHER CONDITIONS WHEN IT DISPENSES WITH SINGING, IF THE NIGHTINGALE'S SONG HAS ONLY A PRACTICAL VALUE.

Copyright photographs by Eric Hosking.

To begin with, nightingales sing not rarely in their winter quarters. That is, a fair proportion of them sing well outside the breeding season. It is, however, in the breeding quarters that the more testing exceptions can be seen. We are told that nightingales sing as much by day as by night, but that their song is drowned by the general chorus except at night when all other song-birds are silent. They do sing by day, certainly, but after having taken special note on this point over several seasons I would beg leave to be a little doubtful about it. Rather I would say that their singing is influenced by meteorological conditions. In a fine day followed by a cold night they sing more by day than by night. But a fine warm night will bring out their chorus as it is never delivered at any time by day. It is after a succession of warm nights that those with singing nightingales under their bedroom windows can begin to entertain almost murderous thoughts about such persistent and relentless singers.

Whatever be the truth about the proportion between day and night singing, the fact remains that these birds will, under the best conditions, sing continuously throughout the night. For what reason do they then sing? Is it to advertise possession of a territory or a nesting-site? If so, then we must explain why they, unlike other song-birds, including all their close relatives, have such need of doing it at night. There is no evidence that nightingales maraud or seek to dispossess each other at night any more than do, say, robins or blackbirds. There are no more dangers at night for nightingales than for other small song-birds. Indeed, it might be supposed that to whatever night predators they might be exposed, whether owls, or ground-prowlers such as foxes or even rats, the song does nothing to diminish the dangers. It could be argued, of course, that by singing the male would draw the attention of a potential predator from the hen and the nest. There could be little in such an argument. Nesting does not begin usually until mid-May, a full month after singing, in a favourable season, is commenced. Moreover, it begins to die down in early June, soon after the young are hatched, and at the very time when any decoy-value of the song would be greatest. No doubt parts of the nightingale's song, as well as other of its vocal expressions, have a utilitarian value. It would be difficult to argue the same for the whole song. What, then, is the significance of it?

It seems to me that the more important aspects are as follows. The song is an expression of a seasonal rhythm, rising and falling coincidentally with the creative impulses of the body. It is influenced more by sunlight and temperature than by the presence or absence of rivals, enemies and the rest. Even a caged bird in a garret, isolated from its own world, will sing. Parts of bird-song have a utilitarian value, but then we could say the same about human vocalisations. Before the era of articulate speech, and this seems to have been comparatively recent, man probably used his vocal chords, as other primates seem to do, largely as an expression of an upsurging internal rhythm. In other words, he sang before he spoke.

Has song any æsthetic value for the nightingale itself? We cannot know. Is it a form of artistic expression? Art in its simplest form depends upon an impulse to create. Once we can think of the nightingale's song in other terms than of practical values, its coincidence with the zenith of the body's creative rhythm takes on a new significance. If a bird's reproductive glands did not wax and wane seasonally, presumably it would sing all the year round. We should then be less aware of the linkage between song and the bodily rhythm. We should be more inclined to think of it in terms of an art than of a utility.

I could enjoy the nightingales' singing, except when the sounds of an internal-combustion engine intervened. The nightingales seemed to have that last much in common with me. Perhaps they shared the first part with me also.

PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

AWARDED THE ROYAL AERONAUTICAL SOCIETY'S GOLD MEDAL : LORD HIVES.
Lord Hives, chairman of Rolls-Royce Ltd., has been awarded the Royal Aeronautical Society's gold medal, the highest honour the Society can confer, for his work in the field of aircraft propulsion. Lord Hives is sixty-nine. The Society's silver medal was awarded to Dr. R. A. Frazer and to Dr. A. A. Griffith, for work on aerodynamics and on aircraft engine design respectively.

VISITING THIS COUNTRY FOR A FULL PROGRAMME OF TESTS AND OTHER MATCHES : THE SOUTH AFRICAN CRICKETERS.
Welcome visitors to England this summer are the South African tourists, photographed above. They are (back row, l. to r.): C. Duckworth (Rhodesia), L. Smith (Natal), P. Winslow (Transvaal), P. Heine (Orange Free State), N. Adcock (Transvaal), T. Goddard (Natal), H. Keith (Natal), and E. Fuller (Western Province); (front row, l. to r.): R. McLean (Natal), J. Waite (Transvaal), W. R. Endean (Transvaal), J. Cheetham (Western Province; captain), D. J. McGlew (Natal; vice-captain), P. Mansell (Rhodesia), H. J. Tayfield (Natal) and A. Murray (Eastern Province).

DIED ON MAY 2 : THE EARL OF GOWRIE.
The Earl of Gowrie, V.C., G.C.M.G., C.B., D.S.O., Governor-General of Australia from 1936 to 1944, died at his home in Gloucestershire at the age of eighty-two. His remarkable record as a fighting man helped to endear him to Australians. He was appointed Governor of South Australia in 1928, and was almost continuously in office in the Dominion until he returned home in 1944.

THE R.A.D.A. PRINCIPAL TO RETIRE : SIR K. BARNES.
Sir Kenneth Barnes, Principal of the Royal Academy of Dramatic Art, is to retire in July. He is seventy-six, and has directed the Academy for forty-six years. Among his successful pupils was Vivien Leigh and Charles Laughton.

DIED ON MAY 4, AGED 88: PROF. R. M. DAWKINS.
Bywater and Sotheby Professor of Byzantine and Modern Greek, Oxford, 1920–39, Professor Dawkins, scholar and archæologist, was Director of the British School at Athens, 1906–14. He served in the Navy during World War I.

SIGNING THE FRANCO-SAAR AGREEMENT : HERR HOFFMANN, CHIEF MINISTER OF THE SAAR (LEFT ; HORNRIMMED GLASSES), AND M. PINAY (RIGHT), FRENCH FOREIGN MINISTER.
A Convention revising the Franco-Saar relations to conform with the new European statute for the territory was signed in Paris on May 3 by M. Pinay, French Foreign Minister, and Herr Hoffmann, Chief Minister of the Saar, for their Governments. M. Pinay said that the agreement was as satisfactory for France as for the Saar, and Herr Hoffmann was "unreservedly satisfied." M. Massigli is shown on the extreme right.

PULITZER PRIZEWINNERS :
MR. WILLIAM FAULKNER. MR. GIAN-CARLO MENOTTI.
Mr. William Faulkner, the American author, has been awarded the 1955 Pulitzer Prize for distinguished fiction for his latest novel, "The Fable." He won the Nobel Prize for Literature in 1949. He is fifty-seven. The music prize was won by Mr. Gian-Carlo Menotti for his opera, "The Saint of Bleecker Street." Mr. Menotti is best known in this country as the composer of "The Consul." The music and fiction prizes are each worth $500.

ELECTED ARCHBISHOP OF WEST AFRICA : THE RT. REV. J. L. C. HORSTEAD.
On April 29 the Provincial Synod of the Church of West Africa, meeting in Lagos, elected the Rt. Rev. J. L. C. Horstead, Bishop of Sierra Leone since 1936, to be Archbishop of West Africa in succession to the late Dr. Vining. The new Bishop, educated at Christ's Hospital, and University, and St. John's College, Durham, was ordained in 1924.

DEATH OF A FRENCH AIRCRAFT DESIGNER : M. LOUIS BRÉGUET.
M. Louis Bréguet, the French air pioneer, died at his home at St. Germain-en-Laye, Paris, on May 4, aged seventy-five. An early interest in heavier-than-air flying machines was stimulated by the achievements of the Wright brothers in America, and in 1911 he established a world record for a 10-kilometre flight. The aircraft firm he founded produced many outstanding military machines.

DEATH OF A DISTINGUISHED MUSICIAN : M. GEORGES ENESCO.
Composer, conductor, violinist and teacher, M. Georges Enesco, who died in Paris on May 4, aged seventy-three, achieved a wide international reputation in each of these departments. A fine virtuoso himself, he was known as the teacher of Yehudi Menuhin. M. Enesco was born in Rumania.

DISCUSSING THE AUSTRIAN TREATY : MEMBERS OF THE FOUR-POWER AMBASSADORS' CONFERENCE WHICH OPENED IN VIENNA ON MAY 8 IN A FRIENDLY ATMOSPHERE.
At the time of writing the end of the Ambassadors' Conference on the Austrian Treaty was in sight and it was hoped that the four Foreign Ministers would arrived in Vienna towards the end of this week to sign the [illegible] Treaty. Our photograph shows : (l. to r.) Dr. Kreisky (Austria) ; Mr. Ilyichev (Russia) ; Dr. Figl (Austria) ; Mr. L. E. Thompson (U.S.A.) ; Sir Geoffrey Wallinger (G.B.), and M. Lalouette (France ; profile only).

TO BE A.O.C.-IN-C., TECHNICAL TRAINING [illegible] : A.V.M. [illegible]
Air Vice-Marshal C. R. [illegible], who has been A.O.C.-in-C. Technical Training [illegible] since 1954, is to become [illegible] Technical Training Command, in succession with the acting rank of Air Marshal, to Air Marshal Sir Victor [illegible], who will retire from the R.A.F.

WOODLANDS AND WATERWAYS OF FRANCE,

(ABOVE.)
"GROVE OF TREES"; BY THEODORE ROUSSEAU (1812–1867), A WIDE AND SUNLIT LANDSCAPE BY THE ARTIST WHO WAS AT ONE TIME CALLED "*LE GRAND REFUSÉ*." SIGNED LOWER LEFT. (*Panel; 16¼ by 25¼ ins.*)

(LEFT.)
"FISHERMAN IN A BOAT"; BY CAMILLE JEAN BAPTISTE COROT (1796–1875). FORMERLY IN THE COLLECTION OF M. DE NEVERS, ON WHOSE ESTATE IT WAS PAINTED, *c.* 1860. SIGNED LOWER LEFT. (*Panel; 20¼ by 14 ins.*)

"EVENING"; BY CHARLES FRANÇOIS DAUBIGNY (1817–1878), CLOSELY RELATED TO "*LES BORDS DE L'OISE*," IN THE MUSÉE DE BORDEAUX. SIGNED LOWER LEFT AND DATED 1870. (*Canvas; 32¼ by 18¼ ins.*)

"BOATS ON THE THAMES"; BY CHARLES FRANÇOIS DAUBIGNY (1817–1878). SIGNED LOWER RIGHT AND DATED 1866. (*Canvas; 32¾ by 50¾ ins.*)

"DAPHNIS AND CHLOE"; BY JEAN FRANÇOIS MILLET (1814–1875)—A STUDY FOR HIS PANEL, "*LE PRINTEMPS*." SIGNED WITH INITIALS LOWER RIGHT. (*Pastel on paper; 26 by 13½ ins.*)

AN exhibition, "Some Paintings of the Barbizon School," opened last week at the Hazlitt Gallery, Ryder Street, and will continue throughout May. The paintings on view include fine examples of the work of this group, which is of considerable importance in the history of French art. To quote from the foreword of the Exhibition catalogue: "To understand the development of French painting in the nineteenth century one must remember that while the Barbizon School continued to flourish until 1870, the younger Impressionists were already painting in and around Fontainebleau in the 1860's. The courage of the painters of Barbizon opened the way to Impressionism, and it is fascinating to compare the early work of Monet, Renoir, Sisley

[*Continued above.*

LONDON'S RIVER AND A CLASSICAL EVOCATION: BARBIZON SCHOOL PAINTINGS

"PASTURE LAND NEAR THE OISE"; BY JULES DUPRÉ (1811–1889). SIGNED LOWER LEFT. (*Panel; 24 by 29 ins.*)

"THE DISTANT STORM"; BY CHARLES EMILE JACQUE (1813–1894), WHO VISITED ENGLAND AND MADE WOOD-CUTS TO ILLUSTRATE SHAKESPEARE. SIGNED LOWER LEFT. FORMERLY IN THE COSNACQ-JAY COLLECTION. (*Canvas; 20¾ by 16¾ ins.*)

Continued.]

or Pissarro with these painters." The Barbizon School, so called from the village on the outskirts of Fontainebleau where Rousseau, Diaz and Millet chose to live and work, and where they were visited by Corot, Daubigny, Troyon, Dupré and others, took considerable inspiration from Constable through "Papa Corot," and were also greatly influenced by the Dutch landscape masters of the seventeenth century such as Hobbema, Cuyp and Ruysdael. The Barbizon School painters decided to break away from the conventions of heroic landscape and historical painting which then characterised

[*Continued below.*

"FARM ON THE BANKS OF THE OISE"; BY THEODORE ROUSSEAU (1812-1867). A FINE WORK, EXHIBITED IN PARIS IN [illegible] AND ON LOAN TO THE METROPOLITAN MUSEUM OF ART, NEW YORK, [illegible] ENGRAVED BY GREUX. SIGNED LOWER RIGHT AND DATED '52. (*Panel; 16½ by 25½ ins.*)

Continued.]

official French art, and to work from Nature herself in the open air and not within the studio walls. It is strange to look at their beautiful representations of woodland scenes, peaceful meadows dappled with sunshine, waterways and wide views of the countryside depicted with sensitive perception, and to realise that when they were painted, these pictures were considered to be revolutionary works by "wild" men. The Barbizon painters had little success in their lifetimes and Rousseau was badly treated by the Jury of the Salon that he was at one time called *le grand refusé*, though [illegible] and some fortune in his old age. The painting by Daubigny [illegible] Thames," which we reproduce, recalls that he visited London in [illegible] that one of the subjects he painted here, "View of St. Paul's from [illegible] is now in the Tate Gallery. The Millet pastel, "Daphnis and [illegible] for *Le Printemps*, one of a set of four panels painted for M. [illegible]

THE WORLD OF THE CINEMA:

UNMITIGATED.

By ALAN DENT.

LET no one put off seeing "The Prisoner" because he or she may have heard that it is a cruel and gruelling piece of not very fantasticated history. It is acted in a way that compels it to be seen by all who love and admire good acting. To any who threaten to funk the experience I would say with Enobarbus :—"O sir, you had then left unseen a wonderful piece of work; which not to have been blessed withal would have discredited your travel."

We are in a cathedral city in the middle of modern Europe, where war has been succeeded by the iron rule of a totalitarian Government. The Cardinal (Alec Guinness) had been a heroic leader of the resistance movement during the occupation. He now represents spiritual as opposed to material values, and is regarded as a grave and removable danger to the new régime. We begin in the very climax of High Mass in the Cathedral. The worshippers are packed, with many standing. We note the back of a watchful uniformed man beside a pillar. We are soon to learn that it is the broad and baleful back of the Interrogator (Jack Hawkins). Meanwhile, among the huddle of priests near the Cardinal's throne there is obviously some unwonted commotion, though it is swiftly suppressed. One scribbles a note on a scrap of paper supported by an open missal. The missal is duly handed to the Cardinal. His eye falls on the words "Police are here to arrest you," but the eye hardly opens perceptibly wider. He laves his hands, dries them, then rises to take his major place in the stately procession that ends the Mass.

These long, prelatical hands are folded before him in the attitude of prayer. Alternately they are separated to bless the multitude on either side. He is poised, austere, supreme, and there plays about his lips the faintest little smile of spiritual autocracy, perfectly well aware of itself.

A few seconds later we see him again laving his beautiful hands and drying them on a far gruffer napkin. He has just had his finger-prints taken, and been relieved of his rings and his rosary. All that grimly follows is the substance of Bridget Boland's harrowing stage-play which many of us saw last summer during its limited run in London. There again Alec Guinness was the Cardinal, and Wilfrid Lawson was the straw-chewing grisly gaoler who has grown old in his job and who complies with modern methods though he is mystified by them. But the Interrogator is now Jack Hawkins, identifying himself immediately and brilliantly with the character of a highly intelligent man who knows he has a highly intelligent prisoner to deal with. It is his task—in the hideous phrase that has been evolved for the hideous process—to "brainwash" this prisoner. About the Interrogator's lips it is an urbane smile that plays, though we note at the outset that his black eyebrows have a certain self-doubt in their twist and that the eyes are not smiling at all. They are very nearly but not quite afraid. It is like a meeting between a cat and a ferret, when the cat had been expecting a mouse.

OUR CRITIC'S CHOICE.

ALEC GUINNESS AND JACK HAWKINS (LEFT) AS THE CARDINAL AND HIS INQUISITOR IN A SCENE FROM "THE PRISONER," THE FILM OF BRIDGET BOLAND'S STAGE-PLAY.

Mr. Alan Dent writes: "Each [Alec Guinness and Jack Hawkins] has a fair claim to be called the most popular of English film-actors. Nobly the two have joined their forces to make a fine film which, through the grim nature of its subject, may almost be said to court unpopularity. Their intellectual duel—ninety minutes long—is nothing short of tremendous. Neither actor has ever done anything better or deeper or subtler."

It is the Interrogator's task to wring a confession of guilt from the Cardinal. The latter is at first cynical in his replies :—"Surely it 's a confession you want from me—not the truth ?" But his spirit is gradually broken through lack of sleep and daylight, and eventually through solitary confinement. At the very beginning of his ordeal his grisly gaoler exclaims :—"No dozing off, now !—psychology they call it—very modern !" And every now and then through the ordeal a single line jabs at us out of the text, as it were. For example, "Confession from a broken body wouldn't be much good in an open court." And again, near the end, "His weakness is humility—he thinks it is pride."

Of the stage-version of "The Prisoner" I wrote and repeat now :—"Many playgoers will read about this play, shrug their shoulders, and say they want to go to the theatre to be entertained and not gruelled. If they do so they will miss an immensely stark and sinister piece of pure theatre which is far less remote from real life than we would like it to be. But, even more important, they will miss a superlative piece of acting by Alec Guinness as the Cardinal. This Cardinal, like Wolsey, is at the end 'left naked to his enemies.' It is in the literal sense a wonderful performance, in that we are in a state of wonderment all the time we watch it, and go on wondering—at the pride and dignity and grief it achieves—long after the curtain is down."

Long after the cinema's curtains have drawn together we are haunted likewise, our mental image of Guinness being now closely coupled with that of Hawkins—watchful, patient, undeviatingly dangerous. The two are perfectly and marvellously complementary. This is easily the most completely satisfying double performance I have ever seen on the screen. Let me say, with an unusual asperity and complete earnestness, that any readers who miss it when they are able to see it may regard themselves as lacking in common sense as well as in courage.

This film is Peter Glenville's first piece of direction in the cinema. Sometimes I think that Shakespeare's Viola was foreseeing Sunday morning's radio criticism when she coined her phrase about "the babbling gossips of the air." I thought so again when I heard a chime of agreement the other Sunday to the effect that Mr. Glenville had been perfectly content to photograph the stage-play. He has quite rightly made the core of his film the original play as written. But he has not been given nearly enough credit for the opening scene in the Cathedral, which is pure cinema, or for the almost equally effective closing scene, when the Cardinal leaves the prison and finds a scowling host of citizens awaiting him. Very gradually but still unwelcoming, the silent host makes a path for him that he may cross the road and re-enter his Cathedral. But even as he crosses you see in his back and in his gait his realisation that his prison is now the whole world.

For relief from these magnificent austerities let me recommend a visit to a jolly little Swedish film called "Sawdust and Tinsel," a film of circus-life fifty years ago. No pitting of subtle intelligences here—only desertion, seduction, adultery, chicanery, and a peculiarly brutal fight between a ring-master and an actor ! More seriously, there is one admirable scene in which the ring-master attempts to rejoin the wife and child he left three years ago, when the wife tells him she is perfectly settled and contented as a tobacconist and would not have him back either as husband or father at any price ! This is refreshingly natural and unusual. But the whole film has a quaint kind of bloodthirsty charm. Excellent direction here again from Ingmar Bergman, who wrote the script as well. He wrote the script also of that unforgettable Swedish film, "Frenzy."

"HIS EYE FALLS ON THE WORDS 'POLICE ARE HERE TO ARREST YOU,' BUT . . . HE LAVES HIS HANDS, DRIES THEM, THEN RISES TO TAKE HIS MAJOR PLACE IN THE STATELY PROCESSION THAT ENDS THE MASS": ALEC GUINNESS IN THE TITLE-RÔLE OF "THE PRISONER" IN A SCENE FROM THE FILM.

THE CLIMAX OF A FILM OF WHICH MR. DENT WRITES: "ANY READERS WHO MISS IT WHEN THEY ARE ABLE TO SEE IT MAY REGARD THEMSELVES AS LACKING IN COMMON SENSE AS WELL AS IN COURAGE": THE CARDINAL (ALEC GUINNESS) IS BROUGHT TO HIS KNEES AT LAST AND A CONFESSION IS TORN FROM HIM BY HIS INTERROGATOR (JACK HAWKINS)—A SCENE FROM "THE PRISONER" (COLUMBIA) WHICH HAD ITS LONDON PREMIÈRE AT THE PLAZA ON APRIL 22.

LAND, SEA AND AIR: NEWS FROM IRAQ, GREAT BRITAIN AND THE UNITED STATES RECORDED BY THE CAMERA.

(RIGHT.) AFTER RECEIVING THE HONORARY FREEDOM OF PLYMOUTH: THE BICENTENARY PARADE OF ROYAL MARINES MARCHING OFF THE HOE WITH BAYONETS FIXED.

The 200th anniversary of the formation of the Plymouth Division of the Royal Marines was commemorated at Plymouth on May 8 when 300 Marines paraded to receive the honorary freedom of the city on behalf of the Corps. Some 10,000 people gathered to watch the parade and ceremony on the Hoe. A silver casket containing the freedom scroll was presented by the Lord Mayor, Alderman E. W. Perry, to General Sir John Westall, Commandant-General, Royal Marines, who in turn handed it to Major-General H. D. Fellowes, Commander of the Plymouth Group, for safe-keeping.

THE ENGLISH ELECTRIC P.1 INTERCEPTOR IN FLIGHT: THE FIRST AIR-TO-AIR PHOTOGRAPH OF THE FIRST BRITISH AIRCRAFT TO EXCEED THE SPEED OF SOUND IN LEVEL FLIGHT.

This is the first air-to-air photograph to be released of the English Electric P.1 interceptor in flight; the pilot is Mr. R. P. Beamont, the company's flight operations manager. Since it began flying last August the prototype has made over 100 flights mostly at speeds faster than sound.

IN THE PRESENCE OF KING FAISAL OF IRAQ: THE FORMAL TRANSFER OF THE GREAT BRITISH AIR BASE OF HABBANIYA TO THE IRAQI FORCES.

On May 2 the British air base of Habbaniya, 60 miles west of Baghdad, was formally transferred to the Iraqi forces, under the terms of the Anglo-Iraq agreement which was concluded in March. This photograph shows Sir Michael Wright, the British Ambassador, speaking from the saluting-base.

THE "PRONE POSITION" *METEOR*: A *METEOR* TWIN-JET FIGHTER BEING FLOWN WITH THE PILOT LYING FACE DOWNWARDS IN THE FRONT COCKPIT OF THE AIRCRAFT'S LONG NOSE.

The pilot of this *Meteor* twin-jet fighter, being flown on a trial flight, is lying face downwards in the front cockpit of the aircraft's lengthened nose. This prone position protects pilots against the forces of gravity which can interfere with blood circulation and cause temporary "black-outs" when the aircraft is being manœuvred at high speeds.

THE FIRST U.S. ATTACK AIRCRAFT-CARRIER TO EMBODY [illegible] IMPROVEMENTS THAT ARE BEING MADE IN THIS CLASS: THE [illegible]

The first United States attack aircraft-carrier to embody all the latest [illegible] being carried out in this class is the U.S.S. *Shangri-La* [illegible] steam catapults, an enclosed bow, and [illegible]

THE WORLD OF THE THEATRE.

THE CAPTAINS AND THE KINGS.

By J. C. TREWIN.

IT seems to me that the superb revival of "King Henry the Fourth" (both parts), produced by Douglas Seale at the Old Vic, turns on an exchange during the tavern scene midway through Part One. "Banish not him thy Harry's company," cries Falstaff in the charade; "Banish plump Jack, and banish all the world." And Prince Hal (standing for his father the King) answers "I do; I will" with an intensity of meaning that, personally, I had not met before. There is a flicker of uneasiness in Falstaff's glance. This is not the usual Boar's Head diversion, tavern humour. But he recovers himself just as the charade is disturbed by tidings of the Sheriff's approach.

Prince Hal is, we know, ice-cold. Falstaff will be good company for just as long as needed, and no longer ("I 'll so offend to make offence a skill; Redeeming time, when men think least I will"). What is one to do in the theatre with a character that begins like this, and ends with the Rejection ("I know thee not, old man; fall to thy prayers")? Through the years our actors have tried to soften Hal, to devise some method of special pleading for him. Now they are harsher; but no one has been quite so candid as Robert Hardy. A collector's pleasure in this revival is to observe the nature of the association between the Prince and Falstaff, the Prince with his set purpose, and Falstaff (we guess) aware at heart of Hal's coldness but refusing to interpret it. Mr. Hardy does as much with his extraordinarily awkward task as we can hope. He finds even the charm that, no doubt, the man must have had, though—in John Masefield's words—Hal is "certainly no Prince and certainly no comrade; he is without good fellowship: like the otter mentioned in the play, he is 'neither fish nor flesh.'"

There is no question about Falstaff's good fellowship. He is just himself, Sir John Sack-and-sugar. Paul Rogers, as apt in silence as in speech (note him contemplative in Shallow's orchard), presents him with a steady relish; a likeable performance, even if I must be pardoned for remembering Richardson and, earlier, Roy Byford, the Stratford actor who ought not to be forgotten (though I fear he may be) in any discussion of modern Falstaffs. My sole complaint about Mr. Rogers at present is that he has not yet drawn on Falstaff's personality as one draws on a glove; there is still a little fumbling around the thumbs. Nevertheless, a portrait to be respected: we can say this of nearly all the actors in a majestic revival.

I am not treating the plays separately; they slide into each other. Let me remind you simply that the First Part is Hotspur's and ends with the duel at Shrewsbury, and that the Second Part brings on Doll Tearsheet and Pistol, and the Shallow interlude in Gloucestershire that rises to the orchard night-piece.

PERFORMED AT THE MEMORIAL THEATRE AT STRATFORD-UPON-AVON FOR THE FIRST TIME FOR TWENTY YEARS: "ALL 'S WELL THAT ENDS WELL," SHOWING THE FINAL SCENE IN WHICH HELENA (JOYCE REDMAN) IS WELCOMED BY THE KING (ALAN WEBB) AND RECONCILED TO BERTRAM (MICHAEL DENISON—LEFT).

In each play we return, from time to time, to the King, Henry the Fourth himself, conscience-laden and beset: I have much affection for these scenes, so often swept aside, and I am glad both that Sir Barry Jackson—who has edited the text—and Douglas Seale have let them have full place, and that Eric Porter can speak the King with a brooding dignity. I must agree—memory can be tenacious—that he does not make me forget Randle Ayrton. One of my sharpest recollections is of Ayrton, with Henry's white swan badge, as he spoke—from a canopied crimson throne—the first speech of "Henry the Fourth, Part One" on the afternoon in 1932 when the Memorial Theatre was opened. "So shaken as we are, so wan with care"—that compelling, rasping voice, with its short *a* sounds, printed Henry on the mind for ever; it did not matter much that his companions that afternoon were shaken and wan with care indeed.

Still, that is a long way from Mr. Porter at the Old Vic. I need come back to him only to notice how he seizes at that sudden and lovely speech,

> O Westmorland, thou art a summer bird
> Which ever in the haunch of winter sings
> The lifting up of day.

Three performances should have special gratitude. First, skimming through quickly, let me remember Gwen Cherrell's ravishing blowsiness as Doll Tearsheet, and the sergeant-major Bardolph of Ronald Fraser; regret an occasional lapse—a rough-and-ready Vernon, an over-driven Feeble—and congratulate Douglas Seale on the imaginative energy with which he has ordered the vast parade. After the three parts of "Henry the Sixth," who can be unaware that in Mr. Seale we have now the First Chronicler of the modern stage?

So to characters that flare in the mind. One is John Neville's Hotspur, paladin of chivalry, an edged wind from Northumberland; a second is Mr. Neville's Pistol, that prancing fantastic environed by a cloud of words, ready with great swashing phrases ("Under which King, Besonian? Speak, or die!"). Nobody after the double event can doubt what I have suggested before on this page, that Mr. Neville is one of the strongest young hopes of the English theatre. For the record, he chooses as Hotspur to stammer on the "m" sound (Olivier used the "w") and manages it accurately and consistently. A stage stammerer—and I speak from the heart—can be an offence. Not so Mr. Neville.

Finally, Justice Shallow. Paul Daneman's Nathaniel, in "Love's Labour's Lost" during the autumn, appeared to me to be pallid; but he has more than redeemed himself with a Shallow exquisitely comic in prattle and twitter, his weak eyes agleam as he recalls that at Clement's Inn they talk of "mad Shallow" yet. Just as we cannot forgive the Prince for rejecting Falstaff, so it is hard to overlook Falstaff's treatment of Shallow—and especially this one. A last word: it is a charming idea, at the end, to let Falstaff beckon to Robin, his page, to run for safety before the others are taken into durance. That is something, certainly, that Mr. Rogers's Falstaff would have remembered, and we honour him for it.

We have had an uncompromising Prince Hal. Somebody, one day, may take an equally uncompromising view of Helena in "All 's Well That Ends Well." At Stratford-upon-Avon, in Noel Willman's revival, Joyce Redman is her radiant self, and for Helena that simply will not do: Coleridge called her "Shakespeare's loveliest creation," but, before the close, the gilt begins to peel from this golden girl. Everything has been done to romanticize the Stratford production—the satin and velvet and lace, for example, of the Mariano Andreu costumes, Louis Treize period and uncommonly elaborate, and the sweep and dignity of the settings. For all this, we cannot condone Helena's trickery: she and Bertram, whom she has deceived, will have an unquiet house.

Miss Redman, as I say, looks enchanting; her diction, as yet, is less of an enchantment. A few performances do not come off; but Ralph Michael guards old Lafeu, Keith Michell has his fun with the parasitic Parolles (Pistol in higher society), and there is one portrait of the first rank: Alan Webb's sick King of France, grave, autumnal, and quite driving from one's mind the preposterous botch a producer made of this part in London two years ago. The King cannot be burlesqued; and it is cheering at Stratford to find his health restored, in two senses.

A "SUPERB REVIVAL . . . DONE WITH AUTHORITY BY THE OLD VIC CAST": "HENRY THE FOURTH, PARTS ONE AND TWO," SHOWING PRINCE HAL (ROBERT HARDY) AND HENRY IV. (ERIC PORTER) IN A SCENE FROM PART ONE. MR. TREWIN SAYS: "AUDREY CRUDDAS HAS DESIGNED A MOST WORKABLE PERMANENT SET."

"THE GREAT DOUBLE CHRONICLE, ACTED ON CONSECUTIVE NIGHTS UNDER THE DIRECTION OF DOUGLAS SEALE": "HENRY THE FOURTH, PARTS ONE AND TWO" (OLD VIC), SHOWING LADY PERCY (ANN TODD) AND HOTSPUR (JOHN NEVILLE) IN A SCENE FROM PART ONE.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"ALL'S WELL THAT ENDS WELL" (Stratford-upon-Avon).—This play does not end well; in fact it is the wryest end to a comedy we can imagine. Helena is an unscrupulous heroine and not all Joyce Redman's charm can persuade us otherwise. Noel Willman has produced romantically (Louis Treize *décor* by Mariano Andreu) and every effort is made to tone down the bitterness. Alan Webb's King, wistful and dignified, conquers in a difficult evening; and there are useful performances by Keith Michell and Ralph Michael. (*April* 26.)

"HENRY THE FOURTH, PARTS ONE AND TWO" (Old Vic).—This is the great double chronicle, acted on consecutive nights under the direction of Douglas Seale, and done with authority by the Old Vic cast. I wish it had begun the season's repertory; it is a pity that it has to disappear into the dark after a few weeks. Paul Rogers's Falstaff has the sherris-sack quality; Robert Hardy—we may cry "Out upon this half-faced fellowship!"—makes sure that we know what Hal feels about his association with the Boar's Head group. There are masterly performances by John Neville (both as Hotspur whom the Prince fights up and down and over Shrewsbury field until they are nearly fainting with weariness, and as a Pistol of the liveliest extravagance) and Paul Daneman as Justice Shallow, a cheese-paring maybe, but the cheese is Double Gloucester. Audrey Cruddas has designed a most workable permanent set, and the revival does credit to Douglas Seale's imagination. (*Part One, April 27; Part Two, April* 28.)

THE THIRTEENTH CENTENARY OF PETERBOROUGH CATHEDRAL: KING PEADA OF MERCIA, THE TRADITIONAL FOUNDER, WITH HIS BROTHERS AND SISTERS, IN THE CHRONICLE PLAY, "UPON THIS ROCK," PERFORMED IN THE NAVE OF THE CATHEDRAL

During this month, the 1300th anniversary of the founding of Peterborough Cathedral in 655 A.D., there have been a number of performances (May 3–14), in the nave, of a play by Mr. James Kirkup called "Upon This Rock." The Cathedral of Peterborough, as the present Bishop, Dr. Leeson, has written, "has felt most of the great convulsions of our history. . . . Mr. Kirkup's play witnesses to the unshaken fidelity of the past; and with his help we hope to make our anniversary something more than just a looking-back." The play was produced by Mr. Christian Simpson and the incidental music was by Mr. Roy Teed. The Chronicler was played by Mr. Robert Speaight and Queen Katherine of Aragon and Mary Queen of Scots by Miss Ellen Pollock and Miss [illegible] Stephenson. Both these Queens were buried in Peterborough Cathedral. The earlier scenes were in a large measure based upon the story of the translation of the abbey, as it used to be shown in a series of nine stained-glass windows in the west alley of the Cloister. These windows were destroyed by Puritans soldiers in 1643; but the subjects were preserved in old verses; and in the play the windows came alive and the old verses are recited.

Photograph specially taken for "The Illustrated London News" by Britannia Studios of Peterborough.

REMOVALS, REPAIRS, THE RETURN OF A FAMOUS SHIP, AND OTHER EVENTS.

REMOVING THE SOVIET TANK MEMORIAL FROM THE AMERICAN SECTOR OF BERLIN. THE MEMORIAL HAS BEEN A SOURCE OF FRICTION FOR MANY YEARS.

The Soviet tank memorial in the American sector of Berlin was finally removed on May 4, after much acrimonious discussion between the American and Russian commands. It had been there for ten years, and had been frequently defaced by West Berliners. American sappers loaded the T34 tank on to a transporter; the base, under which lay the bodies of ten Russian tank men, was removed by Russian troops.

REMOVING THE STEPS WHERE THE PILGRIM FATHERS TROD: PLYMOUTH REPAIRS THE FOUNDATIONS OF THE CENTURIES-OLD STONES DAMAGED BY A BOMB DURING THE WAR.

The rebuilding of Plymouth, one of Britain's much-bombed cities during the late war, is proceeding apace, and already the centre of the city has revealed its new outline. A smaller work of renovation is now taking place near Plymouth harbour, where a bomb damaged the foundations of the historic Mayflower steps, the ancient stone slabs trodden by the Pilgrim Fathers when they sailed for America aboard the *Mayflower* in 1620. The steps will be replaced when the foundations have been restored.

MAKING FAST THE BOW MOORINGS OF A FAMOUS OLD SHIP: *DISCOVERY* RETURNS TO HER BERTH NEAR WATERLOO BRIDGE AFTER A LONG ABSENCE.

Captain Scott's famous Antarctic exploration ship, *Discovery*, made a welcome return to her old berth at Victoria Embankment on May 3 after her refit at the London Graving Dock. She has been away for eighteen months. She will be used as a drill ship for the R.N.V.R. Now that the Thames bridges have been manœuvred, her masts will be rigged and her silhouette restored to its familiar form.

RE-CASTING THE BELLS OF ST. CLEMENTS: THE HIGH COMMISSIONER FOR AUSTRALIA WATCHING THE MOLTEN METAL BEING POURED INTO CASTS AT THE ANCIENT FOUNDRY.

Fourteen years ago the famous church of St. Clement Danes was partially destroyed by enemy bombs, and one of the primary steps towards its reconstruction as the R.A.F. church was made recently when the bells were re-cast by Mears and Stainbank at Whitechapel. In 1588 they cast the sanctus bell, the only one not damaged in 1941. Watching the molten metal being poured into the casts was Sir Thomas White (second from right), the High Commissioner for Australia.

AUTOMATICALLY WATERING PLANTS OR FLOWERS IN THE OWNER'S ABSENCE: AN INTERESTING HOLIDAY TIP FOR PLANT-LOVERS.

One of the new gadgets exhibited at the annual Industry Fair at Hanover is a new method of ensuring that flowers and plants are kept well-watered during absence. The principle is similar to that of a lighter wick, and it operates for a considerable time.

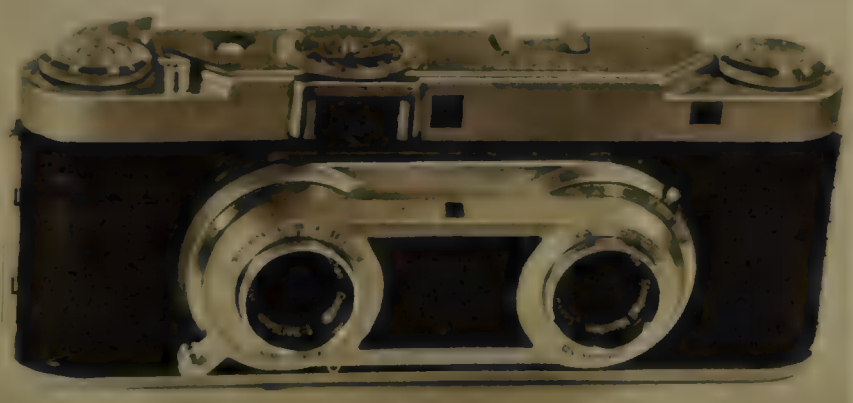
RECOVERING FROM THEIR RECENT SEPARATION IN THE U.S.: THE TWO-YEAR-OLD SIAMESE TWINS FROM THAILAND AFTER THEIR OPERATION ON MARCH 9.

Joined at the sides by a band of bone and tissue, two little girls from Thailand, once known as Siam, were flown to America to be separated. The operation, performed on March 9, was completely successful, and the twins have now recovered from the experience. They will fly back to Bangkok later this month.

ARRIVING IN LONDON TO TAKE PART IN THE ROYAL TOURNAMENT: THE MOUNTAIN SHEEP MASCOT OF THE PAKISTAN POLICE PIPE BAND.

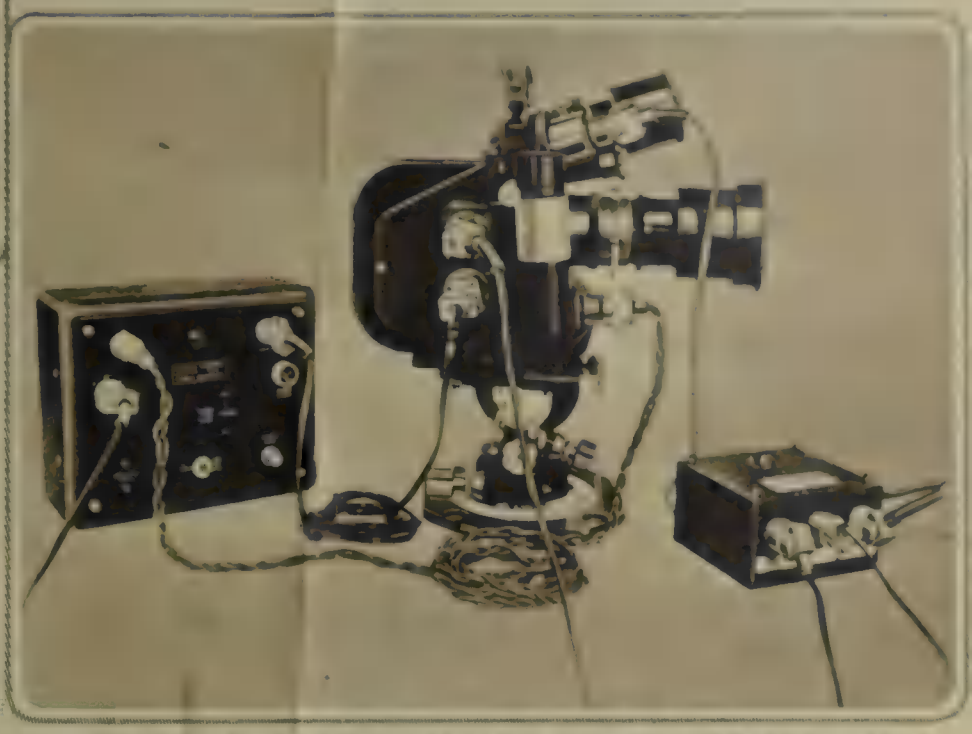
An unusual guest at Kensington Palace Barracks is *Urial*, the mountain sheep from the North-West Frontier. He is the mascot of the Pakistan Police Pipe Band, who are to take part in the Royal Tournament at Earls Court.

SHOWING THE WORLD'S NEW PHOTOGRAPHIC EQUIPMENT: THE BRITISH PHOTO FAIR.



(ABOVE.) RANGING FROM THE EARLIEST DAYS OF PHOTOGRAPHY TO THE LATEST AMERICAN MODEL: PART OF THE COLLECTION OF HISTORICAL STEREOSCOPIC CAMERAS ON SHOW.

(LEFT.) DESCRIBED AS THE ONLY STEREO CAMERA POSSESSING A BUILT-IN PHOTO-ELECTRIC EXPOSURE METER, THE EDIXA STEREO III. ALSO HAS A COUPLED RANGE-FINDER AND TWO F/3.5 COATED CASSAR LENSES IN PRONTOR SVS SHUTTERS, AND A LEVER-WIND FILM ACTION.



CONTROLLING THE CAMERA FROM DISTANCES UP TO 2½ MILES, THE S.E.R.I. TIME LAPSE EQUIPMENT CAN BE ATTACHED INSTANTLY TO ANY CAMEFLEX CAMERA WITHOUT ANY ALTERATION. A SMALL CLOCK IMPRINTS UPON THE FILM THE EXACT TIME AT WHICH THE PHOTOGRAPH WAS TAKEN. THE EQUIPMENT IS ELECTRICALLY-OPERATED AT 24V.

UNDERWATER PHOTOGRAPHY PROMISES TO BE THE SPORT OF THE FUTURE, AND MUCH OF THE EQUIPMENT, INCLUDING THIS PHOTONIC UNDERWATER CAMERA HOUSING, WITH CAMERA ENCLOSED, WILL BE ON DISPLAY AT THE PHOTO FAIR.

THE WORLD'S DEAREST MINIATURE CAMERA? THIS SWEDISH HASSELBLAD MODEL 1000F. RETAILS AT £299, BUT COMPLETE WITH ACCESSORIES—FIVE LENSES, LENS HOODS, FILTERS AND CARRYING CASE—IT COSTS ALMOST £900. IT WOULD MAKE AN ADMIRABLE CHRISTMAS PRESENT FOR A SPECIAL FRIEND.

THE ROBOT UNDERWATER CAMERA HOUSING IS DESIGNED PARTICULARLY TO TAKE THE ROBOT RANGE OF CAMERAS, WHICH HOLD FILM GIVING FIFTY-FIVE EXPOSURES. IT HAS BEEN TESTED AT DEPTHS DOWN TO 200 FT.

A CINE-CAMERA NO BIGGER THAN A PACKET OF CIGARETTES: THE NEW FINETTA CINE-CAMERA, WHICH HAS F/2·5 FINON LENS WITH FIVE APERTURE SETTINGS AND USES 8 MM. FILM WITH MAGAZINE LOADING. IT WEIGHS ONLY ¾ LB.

USED BY THE R.A.F., THE SINAR MONORAIL CAMERA IS ESPECIALLY VALUABLE TO HOSPITALS, LABORATORIES, AND FOR INDUSTRIAL PHOTOGRAPHY, WHERE DETAIL IS OF SUPREME IMPORTANCE.

Continued.]

the size of a packet of twenty cigarettes, a Swedish camera which, with its accessories, costs £900, miniature cameras no bigger than cigarette-lighters, equipment for underwater photography, time lapse equipment with remote control up to 2½ miles, and, in short, everything the amateur and professional photographer needs. It is significant that membership of photographic societies in Britain has leapt from 30,000 in 1939 to a figure probably exceeding 70,000 at the present time. At the Photo Fair, therefore, particular emphasis is being laid on the needs of the amateur, and it is hoped to attract the interest of those who have yet to make photography their hobby. A series of talks on photography will be held, and money prizes will be awarded in various competitions. The talks have been designed to appeal to the highly-technical operator or to the keen amateur, and the subjects will range from colour photography to studio portraiture. There will also be a display of stereoscopic cameras, ranging from the early days of photography to the latest American model. The first day of the Fair will be for Trade representatives only until 2 p.m., at which time it will be opened to the public.

DESCRIBED as Britain's first photographic equipment exhibition for twenty years, the Photo Fair will be held at the New Horticultural Hall from May 16-20; the opening ceremony is due to be performed by the Marquis of Ely. The latest photographic equipment available in Britain will be on show, and exhibits will include a cine-camera

[*Continued below.*

THE BALANCE OF NATURE AT WORK: SOME OF THE MANY ANIMALS WHICH PREY ON

It is an awe-inspiring thought that the total number of known species of insects living to-day is probably a million. The species yet remaining to be described—that is, which are unknown to science—number perhaps another million, and at least one writer has suggested that there is a total of 10,000,000 species on the earth. The numbers of their populations are more difficult still to assess; but even those untutored in the scientific knowledge of insects are aware that the figures are astronomical. The vast bulk of these numerous species are living on land or in fresh waters, for although some insects are found on the beaches, or even living between tide-marks, a mere handful are truly marine. It is, in fact, only by exploiting every form of habitat that such vast numbers can find living-space; and it is a tribute to the adaptability of insects as a whole that they should have accomplished this. When we couple this adaptability with the remarkable fecundity of insects, it requires little imagination to see what could happen if there were no natural checks on their increase. The greatest cause of their mortality is that which receives least publicity—namely, disease. This accounts for something like 60 per cent. of the losses. The next biggest is from attacks by predatory insects. Yet, even when losses from these two causes are allowed, there is still a substantial margin left to be dealt with by other animals, and there is no question that insects, as food, support a large proportion of birds, many mammals and reptiles, most of the amphibians, and a fair percentage of freshwater fishes.

Drawn by our Special Artist, Neave Parker.

INSECTS AT ALL LEVELS AND HELP TO PREVENT THEM FROM OVERRUNNING THE EARTH.

It is in the attacks of this wide range of larger animals that we see most obviously one aspect of the so-called balance of nature at work. Insects, as our drawing shows, are preyed upon at all levels, in the water, on land and in the air, by day and night, at all stages of their life-histories. Just as the various species of insects have penetrated into different habitats to escape competition for food and over-crowding, so are the attacks of their enemies spaced out, obviating competition between the predators for the available insect food. For example, our three native woodpeckers work for the most part at different levels. The green woodpecker attacks on the ground and in rotten stumps, the great spotted woodpecker searches the trunks of trees, while the lesser woodpecker works mainly in higher branches. The same pattern is seen with thrushes taking insects at or just under the surface of the ground, starlings thrusting their beaks deeper into the soil, and the green woodpecker driving its long bill deep and extending its [illegible] still further. Bats, again, hunt at different levels, the noctule flying high up to 60 ft., Daubenton's bat hawking typically at a few inches over water and other species spaced intermediately between these two heights. A striking illustration can be seen in summer when ants swarm. High up the swifts wheel [illegible] beneath them swallows and martins continue the attack. At [illegible] starlings make short sallies, fly-catchers, even sparrows, work from the [illegible] on the ground a robin may be seen taking ants that have run [illegible]

WITH THE CO-OPERATION OF DR. M. BURTON.

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

HOW often we are told that such-and-such a book is "impossible to put down"! It is indeed a standing compliment; but it is almost exclusively reserved for thrillers, or suspense novels. And yet, in my experience, these can invariably be put down; nothing is lost, even assuming a desire to take them up again. The novels that demand to be read at a sitting are, I should say, fewer and farther between, and of a very different type. No one would choose to "put down" a sonata, or a lyric poem—nor yet, surely, **"A World of Love,"** by Elizabeth Bowen (Cape; 10s. 6d.), which has the same kind of unity.

The setting is a run-down country house in the south of Ireland, looking—but for a "ghost of style" in the façade—like a mere annexe of its farm buildings. Montefort is timelessly becalmed; and its three adults are becalmed, in an old story. For the last owner's course is still unfinished. He was killed in 1918; Antonia, his cousin and "dear ally," took over the house, took over Lilia from Staines—his "wonderful golden willow of a girl"—and, finding them both an intolerable nuisance, tried to dispose of both by pairing Lilia with Fred, the Montefort "byblow," and installing him to run the farm. And her device has worked, up to a point. Anyhow, it is still going on; here they all are, with the addition of cool, golden Jane—Fred's idol, but Antonia's charge—and Maud, the infant terror and Avenger. But they have never become a family. The elders are still waiting upon Guy, the only thing (besides exasperation or hostility) they have in common. Since he died too young, they are aware of "living in his lifetime," of being "incomplete."

Then comes the miracle of divine weather. Once more, they have all braved the Fête—nowadays "the sole festivity of the lonely year." But Jane left early, on an impulse. Somehow, she was "called back" to Montefort—and roaming idly through the house, pulling a musty muslin dress out of a trunk in the attic, dislodged a packet of old letters. Jane has no feeling for the past; rather, she disapproves of it. Yet now she is absorbed, into "a world of love." These are *her* letters from Guy; she loves him, she is blissfully happy. . . . And she has brought him back among the living; through her, he can reappear belatedly to be "let go."

So you might describe this as a ghost story. Yet Guy, whether as memory or "apparition," is its weakest part. The story is beautifully shaped, but it has very little of a plot, and that little has not much power. What holds one is the musical development, the texture, and the immediate scene. Of course the setting has great charm; but it is far too masterly for prettiness. And it is well balanced by the human detail, with its ironic comedy and tartness, its organic wit.

OTHER FICTION.

"Details of Jeremy Stretton," by Audrey Erskine Lindop (Heinemann; 12s. 6d.), has to be judged in other terms. For it is not primarily a work of art, or even a good story (though it *is* a good story), but a right, somewhat courageous action. This is made clear to us in advance, by a "consultant in psychiatry." In fact, he rather overshoots the mark. Having been told that "no one who does really read this book can or will find it objectionable in any way," that it is chemically pure of grounds for "the sly titter, the cheap snigger, or the base sensual thrill," one can't help dreading the more probable extreme—excess of hygiene. An "unobjectionable" book about a young man's conflict with homosexuality might be too edifying to stomach.

If so, of course, it would be chiefly the public's fault. But here the foreword serves as a lightning-conductor, while Jimmy is a human being. Emotionally, he has had bad luck from the cradle. He lost his mother at birth, worships his parson-father, and has been taught—by village legend, and a ninny of an aunt—that the Rev. Jordon can't stand him. At prep. school, he transfers his devotion to the headmaster. That goes horribly wrong; and Jimmy's last state is worse than the first. But since a pervert, in his view, is "one of those"—a criminal grotesque, not a big tough like Jimmy Stretton—it is years before he discovers himself to be abnormal. Then he would rather die than tell anyone; as for the "psychological racket," it "makes him feel creepy and nuts." No: he will marry an old playmate, and *become* normal. . . . Which leads him painfully, infallibly, to the world of O'Shaughnessy's Bar—and by great luck, to Dr. Louis Presnor, who can take him in hand.

The early part is too much of a case history, the end less reassuring than might be wished. But the peak phase is excellent.

"Brothers In Law," by Henry Cecil (Michael Joseph; 10s. 6d.), offers a full course of enlightenment and mirth, barely disguised as story-telling. It is the record of a fledgling barrister's first steps; and a good deal of it can be guaranteed to make the hair stand on end. Roger's first day in court is lunatic enough for Lewis Carroll, and sounds exactly like a bad dream. At that point, weaker spirits might have committed suicide, or rushed off to Australia. Roger is tough, however—and, in the flying wake of his master "Grimeyboy," chases success from court to court, through all the byways of experience and legal anecdote. Needless to say, these separate incidents are very funny, and abound in quirks. Taken together, they suggest that law is a grand game, to be eschewed at all costs by the citizen—which was quite probably the effect aimed at. This is not the author's best book; it is, or seems, much more hilarious at the beginning. But even so, he is unrivalled.

"The Shaken Leaf," by Desmond Cory (Muller; 9s. 6d.), finds Lindy Grey drinking to drown his new fame as a "rope-maker," and Daly's odious article in the *Clarion*. It is the night of the Diana Brent verdict. Later, a tinny, childlike voice rings up to say it "has a body for him": which he ignores as lunacy. Next day, however, he is yanked back from Brighton, by an exasperated *Clarion*, to Daly's corpse. This was discovered by a rogue-reporter on the *Echo*, which got the whole scoop; so, as a counterblast, they are engaging the now-celebrated Lindy, at a "record fee." Daly was murdered in his beautiful wife's flat; there is a lover on the run, and a seductive stepmother upstairs—and Lindy doesn't like the job. But from the reader's point of view, it is nice going. He is extremely good company—and has the help in later stages, of an endearing Austrian psychiatrist.—K. JOHN.

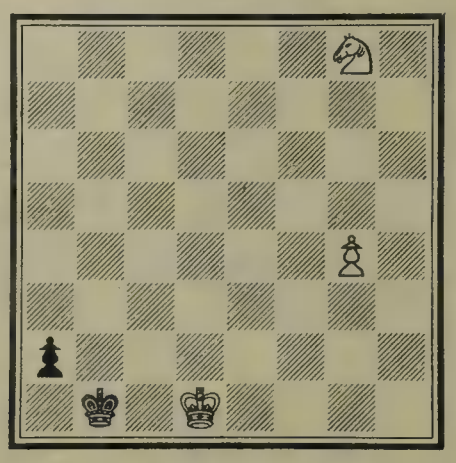
CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THOUGH London teems with strange clubs, surely one of the strangest must be Harold Lommer's Mandrake Club in Soho, where, among a labyrinth of underground passages, you can enjoy good food, good wine and, if you happen to be there at the right time (don't ask me what is the right time; it is any time between midday and 3 a.m. when the players happen to feel the urge), Tzigane music. Also good chess. Whatever is happening elsewhere in the club, chess proceeds the round of the clock in one corner. The first time I went there I met Lieutenant Edson, last heard of from Gibraltar. The next time I was greeted by Herman Steiner, just in from Los Angeles. You are liable to meet anybody from anywhere at Harold Lommer's club; just as you may encounter Lommer himself anywhere from Barcelona to Baghdad.

Some weeks ago Harold thought to give his patrons a treat, so composed a "simple" help-mate. Here it is:

Black.



White.

Black to move and help White to mate him on White's fifth move.

Moreover, "to make it still easier," announced its author, "I'll disclose that White makes no move with either his knight or his king. A bottle of wine for whoever solves it first!" Whether too much wine had already gone the way of all good wine, we can only guess. The fact remains that, after a good half-hour, all the would-be solvers were still nonplussed. To Harold's genuine amazement! Let me explain that, as a composer of abstruse end-games, he is one of the world's supreme artists; one of the few in the whole of the West who can be seriously named in the same breath with the great Russians, such as Kubbel or Troitsky. Here, however, he really had attempted to unbend and give his solvers a chance—but they refused to take it.

One and all, they were playing 1. . . . P–R8(Q); 2. P–Kt5, Q somewhere; 3. P–Kt6, Q somewhere else; 4. P–Kt7, Q–KB1 or . . . Q–KR1; 5. P×Q (Q), but now quite failing to mate next move in any fashion.

Can *you* find the solution without looking further? When the team of German University students which visited us recently were shown the problem, not one of them solved it within half an hour.

Yet it really is not hard. Some mysterious psychological inhibition invests it with strange difficulty. Somehow, when told that White's knight mustn't be moved, nine solvers out of ten dismiss the idea of its being *captured*. But . . . well, I have as good as told you! Just play 1. . . . P–R8 (promoting to a *rook*); 2. P–Kt5, R–R1; 3. P–Kt6, R×Kt; 4. P–Kt7, R–QR1; 5. P–Kt8 (Q), R–R8; 6. Q–QKt3 mate (were Black's piece a queen it would not be mate now!).

BOOKS OF THE DAY.

WAR SIDELIGHTS; AND BURNS RE-ASSESSED.

MISS FREYA STARK in her foreword to **"Rossano,"** by Gordon Lett (Hodder and Stoughton; 12s. 6d.), describes how, after the end of the war, she visited Italy and the scene of Major Lett's exploits with the partisan band he formed in Northern Italy. She found that Major Lett's memory was still cherished by the former partisans, and was "a witness of the respect and trust, and of something added—a warmth of true devotion—with which the Major was regarded." Major Lett was one of the many British officers who escaped from Italian prison camps after the Badoglio armistice, but who found himself still behind what had become once more the enemy lines, when the Germans and such Italians as still followed Mussolini as "Fascist Republicans" reacted with a speed and effectiveness which took the Allies by surprise. He found his way to the mountain valley of Rossano, in Northern Italy, where gradually the "English Major" built up an organisation, originally for delivering escaped British prisoners-of-war safely into Allied hands, but subsequently, in conjunction with the S.A.S. and the other partisan bands, playing a large part in harassing and disrupting the German communications, which led to the successful attack on the Gothic line. Although Major Lett is the son of a well-known author, in this, his first book, there are no literary tricks or mannerisms. This adds greatly to an epic tale—a tale of hardship and heroism, comradeship between the author and his highly mixed bands of Italians, triumph and disaster, great cruelties and simple kindnesses. Unlike too many other gallant British officers, who played the same rôle—notoriously in Yugoslavia and Greece—he never allowed himself to get involved with the local political passions, and unlike them, too, seems to have been aware of the Communist danger from the very beginning. The tragedy of the post-war world is, I think, simply summed up in the author's little note which prefaces the book. It runs: "In this story the names of many of the partisans are those by which they were known in the mountains. This is rendered necessary by the fact that, for them, the political war continues." This book is a notable addition to the history of the "little wars" within the war which is gradually taking shape.

The people of Rossano, Arzelato and Casa Gaggioli sheltered and, at the risk of death and the destruction of their homes, assisted close on 400 Allied prisoners. Of these 281 came from the British Empire, including New Zealanders and Australians. A monumental work which has just appeared is **"Prisoners of War,"** by W. Wynne Mason (Geoffrey Cumberlege, Oxford University Press; 42s.). It is the story (part of the official history of the rôle played by New Zealand in the Second World War) of the 9,000-odd New Zealanders who were taken prisoner and of whom over 500 died in captivity from one cause or another. Most of them were taken in the North African campaign or in Greece and Crete. The story which the author has to tell of the fortitude and general excellent bearing of the New Zealanders in captivity is one of which the Dominion can well be proud. When we come to the story of the Japanese-held captives the results are, as the world knows, not pretty, and some of the illustrations are frankly ghastly. These are things that we should remember in assessing the differences in mentality between East and West.

A companion volume to the story of the New Zealand P.O.W.s is **"Air War Against Germany and Italy, 1939-1943,"** by John Herington. This is a part of the story of Australia in the last war, and is published in Canberra by Australian War Memorial and distributed here by Angus and Robertson at 25s. The Australians were so scattered throughout the R.A.F., that the author has wisely concentrated on what is a most readable and well-documented description of the air war as a whole, but with special reference to the part played by individual Australians on individual occasions. When the war broke out in 1939 there was a single Australian squadron in England, but about some 400 Australians in the R.A.F. By the end of the period covered by this volume there were some 15,000 Australian airmen serving on the European fronts and some eighteen all-Australian squadrons. The part played by the Australians in the R.A.F., as in the other Services, has, of course, passed into history. This admirably illustrated book, however, provides not merely the history itself, but a number of gallant footnotes. An exciting story, excitingly told.

I must confess to a sneaking dislike for Robert Burns, which has only once previously been dispelled, and that was when a Scottish-American lady friend of mine recited for me "Tam o'Shanter" with fire and fervour. For an Englishman or an Irishman the language when read is virtually incomprehensible and looks, as it sounds to an unfriendly ear, uncouth. Moreover, Burns' political views have never greatly attracted me, while his morals—and particularly his treatment of some of his lady friends—must sorely try the patriotic enthusiasm of speakers at "Burns' Nicht" (I trust I have the word right) dinners. Having said that, I must say that I greatly enjoyed Mr. Maurice Lindsay's new book **"Robert Burns"** (MacGibbon and Kee; 18s.). This fair-minded and sympathetic account of "the man, his work, the legend" has done much to convert me to the Scottish view of their second greatest export after whisky. Burns was, as Mr. Lindsay says: "In no sense an unlettered plowman—although in later years when it suited him to adopt such a pose for the gratification of the Edinburgh patricians he did so without hesitation." But there is no doubt that within the limitations imposed by his linguistic medium he had a fine natural poetic sense, just as, with the genius of the Scots for education and self-education he had turned the "unlettered plowman" into a student of literature. Mr. Lindsay's book, in addition to providing us with a sensitive insight into the poet's attitude towards life and letters, provides, as an incidental, an excellent picture of Scottish social life at the end of the eighteenth and in the first years of the nineteenth century. At the same time, I suppose Burns translated into English would lose a great deal of the robust and hearty rhythm of the Doric. To my mind, one of Burns' best translators was the Frenchman, M. Felix Rose, whose ingenuity in transmuting the northern tongue into the clear Latinity of French was only once nearly baffled. His rendering of "A man 's a man for a' that" concluded splendidly with "*Et patati et patata.*" I think M. Rose had something there. E. D. O'BRIEN.

Pincer movement

Over a million pairs of pincers and pliers moved out of this country last year. With them went nearly five million files, as many assorted axes, and two thousand tons of hacksaw blades and twist drills.

These export figures for tools are a few out of many. They give some small idea of the world-wide demand for British-made steel products. Last year Britain's toolmakers alone earned £18 million for Britain.

Wherever there is steel there is British steel.

British steel leads the world

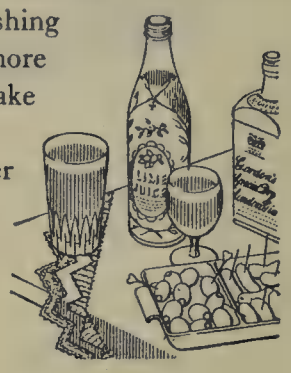
THE BRITISH IRON AND STEEL FEDERATION

S.93

THIS is the Gin...

...FOR A REVIVING 'GIN AND LIME'

Some say " Gimlet ", some say " Gin and Lime " — but all agree that this refreshing favourite is all the more heartening if you make it correctly . . . thus : Half-fill shaker with ice, add 2/3 Gordon's Gin*, 1/3 lime juice, and a small dash of bitters; shake well, and top-up with soda water.



*ASK FOR IT BY NAME

APPOINTMENT GIN DISTILLERS THE LATE KING GEORGE VI

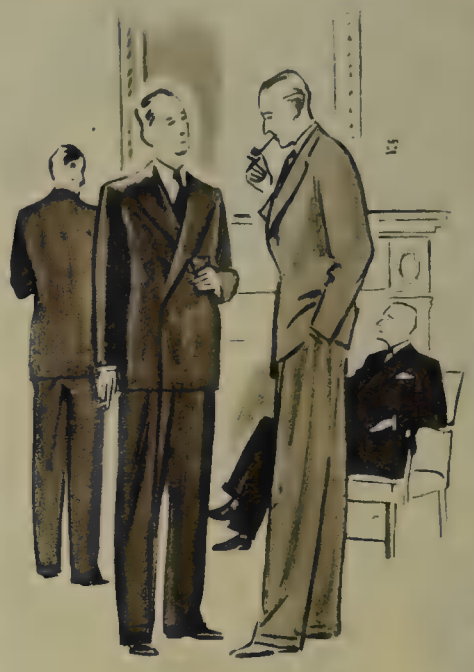
Gordon's

Stands Supreme

MAXIMUM PRICES: BOTTLE 33/9d · ½ BOTTLE 17/7d · ¼ BOTTLE 9/2d · MINIATURE 3/7d · U.K. ONLY

Suits READY TO WEAR

The beauty of ready-to-wear is that you can see the suit on and satisfy yourself as to fit, colour, pattern, cloth, before you buy



MOSS BROS & CO LTD
OF COVENT GARDEN
THE COMPLETE MAN'S STORE

Junction of Garrick and Bedford Streets, W.C.2
Temple Bar 4477 AND BRANCHES

Toilet size 1/-, bath size 2/-, per tablet
Available at best chemists—including Boots.

Roberts Original
BROWN WINDSOR SOAP

This famous soap, created by John Roberts in 1820, is still made to the original formula, retaining the unique perfume and generous lathering which characterised it 135 years ago. Many families have never used any other soap . . .

By appointment toilet soap manufacturers to His Late Majesty King George VI

ROBERTS WINDSOR SOAP COMPANY LIMITED, THE ACRE, WINDSOR, ENGLAND

EAGLE AIRWAYS

of Britain

INNSBRUCK
LUXEMBOURG
BELGRADE

Eagle are re-commencing their weekly scheduled air service to Belgrade on June 11th, and are opening a new direct route to Innsbruck via Luxembourg on June 5th. A remarkable fact about these services is their extremely low cost. For example, an excursion rate return fare to Belgrade, valid for 23 days, is £53.2.0.

For details and schedule contact :

EAGLE Airways of Britain, 29 Clarges Street, London, W.1
Telephone : GROsvenor 6411. Consult your Travel Agent

THE ALL-BRITISH

Conway Stewart

the Pen with the Marvellous Nib!

The finest Pens - the Greatest Value

PRICES 12/9 to 45/-

CONWAY STEWART & CO. LTD. LONDON

Italy

Enchanting visits for

rest, sport and

gaiety beside the

picturesque Italian lakes

YOU WILL FIND THAT IN ITALY YOU GET FULL VALUE FOR YOUR MONEY

ENIT

Information from
ITALIAN STATE TOURIST OFFICE (ENIT)
201 REGENT STREET, LONDON, W.1
and all Travel Agencies

VALAIS SWITZERLAND

For happy holidays in wonderful surroundings

ZERMATT 5,315 ft.
the famous Tourist Centre of the Valais facing the Matterhorn

Zermatterhof. Most up to date hotel in Zermatt. **Kulmhotel Gornergrat — Hotel Riffelberg.** Exchange of rooms and meals. Man. J. Stöpfer.

National-Bellevue, Schweizerhof. 2 hotels of old renown. Every comfort. 7 days all incl. Fr. 149.— and up. Manager: Dr. W. Zimmermann

Hotel Matterhornblick Good food and wines. Sp. rates June and Sept.

Hotels Breithorn and Gornergrat. Recommended, comfortable hotels.

Hotel Alphubel. Modern comfortable, agreable hotel. Good food. Terrace.

LOETSCHENTAL 4500—6000 feet. Postal car Goppenstein—Blatten. Road from Rhone-Valley. Rest and recreation. Write Tourist Office Goppenstein.

EVOLENE 4600 ft. The beautiful alpine site. Full board s. Fr. 12.50 to 16.—. Hotels: Grand Hotel d'Evolène, Hermitage, Dent Blanche, Eden, Alpina.

CHAMPERY 3500 feet. Ideal resort for excursions. Swimming pool. Tennis. Garden-golf. Téléférique to Planachaud to 6000 ft. Grand mountain scenery.

MONTANA 5000 ft. Sunny resort. All sports. New garden-golf 18 holes.

MORGINS 4600 ft. Télésiège, Swimming pool Tennis, sun, recreation.

VERBIER 4900 ft. 2 Télésièges to 7100 ft. Tennis, mini-golf, sun, rest, recr.

FINHAUT 3700 ft. Swiss side of Mt. Blanc. Railway Martigny-Châtelard-Chamonix. 7 hotels.

SAAS-FEE 5900 ft. New road. Beautiful mountain station. Cableway. Minigolf. Hot. of all cat. Garages.

Ask your Tourist Office for information, or Swiss National Tourist Office, 458-459, Strand, London, W.C. 2 or Union valaisanne du tourisme, Sion, Switzerland

Come and see me

. . . At the best time of the year
—MAY TO OCTOBER—
in the Kruger National Park in

Sunny South Africa

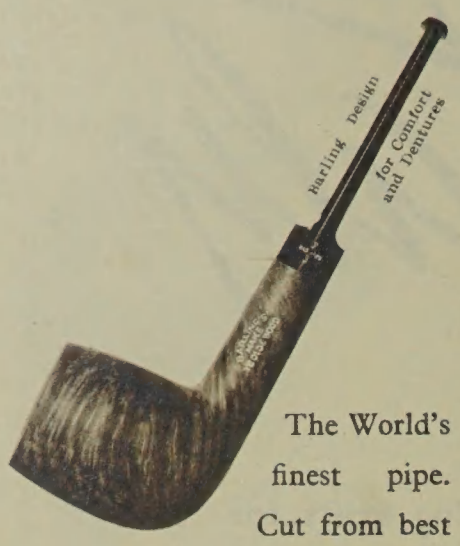
This *is* the best time of the year to visit not only the Kruger National Park, but also the Victoria Falls in Rhodesia and the coastal resorts of Natal.

Go by the regular Mail Service from Southampton every Thursday afternoon at 4.0 or by the Round Africa ships twice monthly from London.

Details from Travel Agents or 3 Fenchurch Street, London, EC3

UNION-CASTLE

Ye Olde Wood



The World's finest pipe. Cut from best old matured briar, it represents the achievement of 140 years' pipe making in London.

Also available in Standard and Sandblast Series.

ALWAYS INSIST ON A

Barling

LONDON 1812

B. BARLING & SONS

PIPE MAKERS IN LONDON SINCE 1812

FLOODLIT VISIBLE COOKING

The Belling "Streamline" is superb both in appearance and performance. It has a full-size inner glass door which takes all the guesswork out of cooking. Moreover, the oven is automatically floodlit when the outer door is open so that you really can see what's cooking! All the controls are so simple, there is nothing complicated about Belling electric cooking.

Automatic oven control.
Extra large oven—clear cooking space 15"w x 13"d x 16"h.
Automatic simmering controls on grill boiler and 2 boiling plates.
Fold-down hob cover forms useful table top.
Available on wheels for easy cleaning 55/- extra.
And it costs only

£49.10.0.

See one at your electrical shop or showroom

FREE! Write to Belling & Co. Ltd., Bridge Works, Enfield, for 64-page colour catalogue of Belling electric fires and cookers—it's full of useful information about electricity in the home.

you can't beat a "Belling"

CRC 155

BELL'S

"Afore ye go"

This fine old whisky contains all the richness of many years maturing.

ARTHUR BELL & SONS LTD.
SCOTCH WHISKY DISTILLERS, PERTH
• AN INDEPENDENT HOUSE •
Established 1825

By Appointment Naval Outfitters to the late King George VI

Covert coat, a particularly good-looking coat in showerproof covert coating. Four rows of stitching at hem and bottom of sleeves. Fly front £21.5.0

Gieves
LIMITED

Tailors, hosiers and hatters since 1785

27 Old Bond Street London W1

Telephone: HYDe Park 2276

CARRY YOUR BAG SIR ?

PLAY Golf—don't WORK carrying clubs!

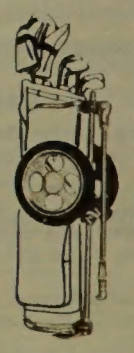
Bag Boy exclusive features include :— Precision-engineered in rust-proof dural aluminium. Weight on pneumatics 10½ lbs. Non-slip adjustable rubber hooker handle. Non-scratching aeroplane shock cord attachments. Adjustable Bag Clamps. No Bolts or Screws to lose. Folds in 6 seconds. Ground plate to keep bag clean. Independent suspension. 25" wide track. Low centre of gravity. Tyres 12"×1¾" either Dunlop PNEUMATIC or AIR-CUSHIONED or HUGHES HOLOMATIC.

BAG BOY

GOLF CART THE CHOICE OF OVER **200,000** GOLFERS !

Bag Boy MASTER DE LUXE Die cast base plate and fork brackets : improved stronger suspenson spring rods : die cast handle locking nut : cigarette holder on handle : **£11.16.3** *Including P.T.*

Bag Boy DE LUXE *Including P.T.* **£9.10.8**



After play folds away to size 34"× 12"×9" fits standard locker.

U.K. Manufacturers & Exporters **A. C. Cars Ltd.,** Thames Ditton, Surrey.

OVERSEAS SHIPPING

When calling at these Canadian Ports
ST. JOHN'S, NEWFOUNDLAND
HALIFAX, N.S.—SAINT JOHN, N.B.
QUEBEC and MONTREAL, QUE.
VANCOUVER and VICTORIA, B.C.

"EXPORT"
CIGARETTES

at competitive prices "In Bond" for passenger and crew use.

MACDONALD'S—SINCE 1858

DR. BARNARDO'S HOMES

Still dependent on Voluntary Gifts and Legacies.

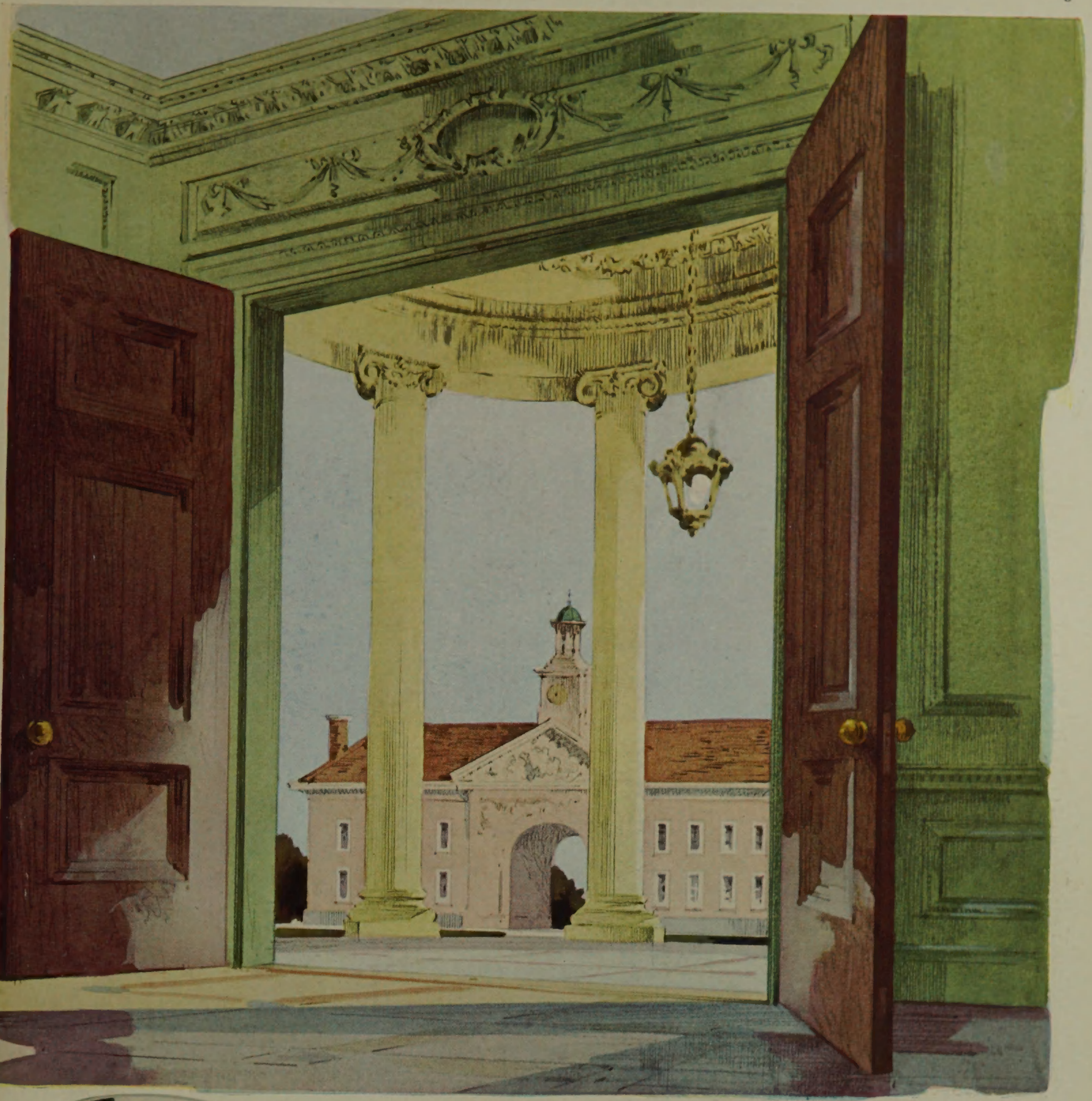
More than 7,000 needy boys and girls, including physically handicapped and spastic children, are in our constant care. Please lend a hand by sending a Gift now, or by remembering our family when making your Will.

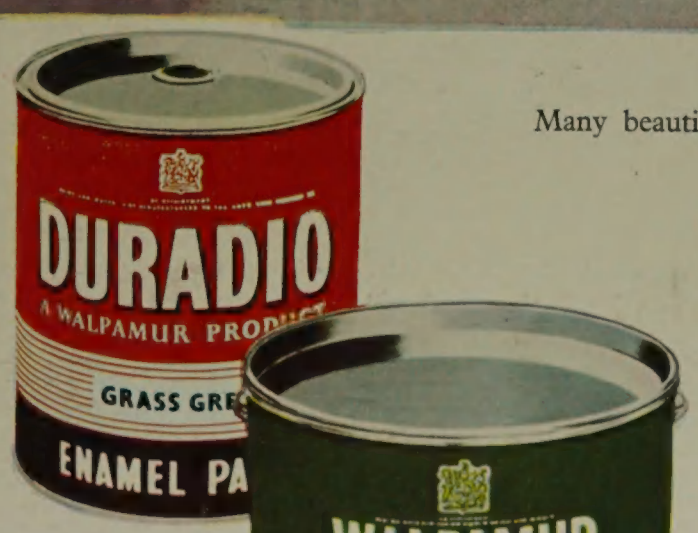
Cheques, etc. (crossed), payable "Dr. Barnardo's Homes," should be sent to 92 Barnardo House, Stepney Causeway, London, E.1.

Good Companions

Parkinson's
DONCASTER
EST. 1817
S. PARKINSON & SON (DONCASTER) LIMITED

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions, namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 2s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.





Many beautiful homes and public buildings throughout the country have been decorated both inside and out with Walpamur Paints, which include Walpamur Water Paint, Duradio Enamel Paint and Muromatte Flat Oil Paint. In the full range are paints, enamels and varnishes for every conceivable need.

For literature and shade cards write to Publications Dept., The Walpamur Company Limited, Darwen, Lancs.

BY APPOINTMENT
PAINT & WATER PAINT MANUFACTURERS TO THE LATE KING GEORGE VI

THE WALPAMUR CO LTD · DARWEN & LONDON

EAGLES THROUGH THE AGES

THE Arms illustrated are those of Sir Thomas Stamford Raffles. Born in 1781, he was employed in the East India House as an extra clerk at the age of fourteen. Sent to Penang as Assistant Secretary to the East India Company's establishment in 1805, he became Secretary and Registrar of the Recorders Court two years later.

In 1811 Sir Thomas was made the Governor General's Agent in Malacca. As a result of his efforts the whole of Java came under British Rule within a year. He was appointed Governor of Bencoolen in 1818, and personally hoisted the British Flag at Singapore on February 29th, 1819. It is probably due to him more than to any other individual that the site of this important naval base was acquired for Great Britain. He died in 1826.

The Blazon of his Armorial Ensigns reads :

" Or a double headed Eagle displayed Gules charged on the breast with an Eastern Crown of the first, on a Chief Vert pendent from a chain two oval Medallions in Pale the one bearing arabic characters and the other a dagger in fess the blade wavy the point towards the dexter in relief Or, the said medallions and chain being a representation of a personal decoration called the Order of the Golden Sword conferred upon him by the Chief or King of Atcheen in Sumatra as a remark of the high regard of the said King and in testimony of the good understanding which had been happily established between that Prince and the British Government ; and for a crest out of an Eastern Crown Or a Gryphon's Head Purpure gorged with a collar gemel Gold."

The Eagle has a special significance in the rich tapestry of heraldry, characterising supreme strength and endurance. In this present era, the Goodyear Eagle marks a similar alliance. Powerful in appearance, unequalled in craftsmanship, it is the ultimate in car tyre quality, providing dependability, long life and lasting wear. The Eagle by Goodyear is outstanding value for the bigger car.

Issued by The Goodyear Tyre & Rubber Co. (Gt. Britain) Ltd., Wolverhampton

Printed in England by The Illustrated London News and Sketch, Ltd., Milford Lane, London, W.C.2, and Published Weekly at the Office, Ingram House, 195-198, Strand, London, W.C.2. Saturday, May 14, 1955. Registered as a Newspaper for transmission in the United Kingdom and to Canada by Magazine Post. Entered as Second-Class Matter at the New York (N.Y.) Post Office, 1903. Agents for Australasia : Gordon and Gotch, Ltd. Branches : Melbourne, Sydney, Brisbane, Adelaide and Perth, W.A. ; Christchurch, Wellington, Auckland and Dunedin, N.Z. ; Launceston and Hobart, Tasmania.